

January 2001
Vol. 4, No. 3

formerly *MaxImage!*

Special Issue: The Large-Format Films of 2001

Last year at this time, the LF world looked quite different than it does today. The success of *Everest* two years earlier had brought the LF industry a great deal of mainstream attention, and the unprecedented early success of *Fantasia/2000* last year, combined with the promise of more releases from Disney, made LF look as hot as any dot-com IPO. After four years of steadily increasing sales of 3D theaters to multiplexes, Imax Corporation's stock—literally and figuratively—was flying high. Although there may have been some clouds on the horizon, the industry looked strong and poised for even greater growth.

Since then, a number of startling changes have occurred, mostly for the worse. The trouble began mid-year with the North American conventional cinema industry, as chain after chain declared bankruptcy or revealed serious financial problems. Although their difficulties were not directly related to their LF theaters, the troubles of several of Imax's largest customers—including operators in Australia and South Africa—caused a dramatic fall of Imax stock price in October. This in

turn led the company to end the search for a buyer it had announced in July. At the end of the year Imax was trading at US\$2.50, the lowest in its history, and most multiplex IMAX® theaters were running LF shows only in the daytime, reserving the evenings for 35mm screenings of such fare as *The Matrix* and *Gladiator*.

At about the same time, Showscan Entertainment declared bankruptcy and

tion delays and other factors will cause several to slip into 2002. (See the chart of the films of the last ten years on page 6.)

Shift from entertainment?

In last year's January issue we noted that only one-third of the twenty-one films planned for 2000 were traditional documentaries, which suggested a trend toward pure entertainment in LF production. However, the actual releases in 2000 turned out to be a 50/50 split, and this year's batch of 23 starts out significantly tilted toward museum fare. Thirteen titles are solidly in the documentary camp and four others strongly favor the educational market. Of the remaining five, three are concert films, one is a dramatic destination film, and one is a computer-animated fantasy.

In short, filmmakers apparently recognize that the core institutional market cannot be ignored. As of the end of 2000, institutional theaters worldwide hold a slim 54% majority over all commercial theaters, comprising multiplexes, standalones, and theme parks. (If you count only 15/70 theaters, it splits the other way, with commercial theaters holding an even slimmer 52% majority.) However, museums have consistently larger audiences and thus continue to dominate the economics of LF exhibition. Furthermore, there are signs that even in multiplexes, traditional topics perform best.

But commercial production is proceeding nevertheless. *Haunted Castle* from

(See *FILMS* on page 6)

The number of films available has never been greater and 2001 promises to set a new record.

Iwerks Entertainment, second to Imax in LF theater sales, teetered on the brink, laying off staff and closing some offices.

From the vantage point of January 1, 2001, no one can deny that many inside and outside the LF industry fell prey to the "irrational exuberance" that Federal Reserve chairman Alan Greenspan warned about in relation to dot-com stocks.

However, all is not gloom and doom. Most observers continue to believe that the industry is solid at its core and will rebound from the present rough patch. From the point of view of existing theaters, the number of films available has never been greater, and 2001 promises to set a new record. (We said the same thing last year, but it did not come to pass: with 12 new films, 2000 did not break 1999's record of 15.) There are no fewer than 23 films set to premiere in the coming year. However, if history is any guide, produc-

Inside LF Examiner

Shindler's Site	2
Conferences 2001	3
The Biz: Film Stock	4
The Biz: Deals, Personnel	5
In Production	14-16
The LF Examiner Index	19
Booking Data	20-25
Directory	26-27
Classified Ads	27
Shorts	28

Premiering This Month:

'N Sync: Bigger Than Live
The Majestic White Horses

See page 7.

Founded as MaxImage!
in 1997.

Volume 4, Number 3
January 2001

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Marty Shindler

Published 11 times a year by
Cinergetics, LLC, and distributed
by first class mail.
Printed in the U.S.A

ISSN 1532-5504 (provisional)

Subscriptions: US\$327
Outside North America: US\$377
All payments must be made in
US funds.

Substantial discounts are available
for multiple subscriptions to
the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
Fax: 410-997-2786
editor@cinergetics.com

© 2001 by Cinergetics, LLC
All rights reserved. No portion of
this publication may be reproduced
by any means without
written permission of the copy-
right holder.

Individuals and organizations
wishing to reprint articles from *LF
Examiner* should call our offices
for permission, which is usually
given.

The opinions of contributors are
not necessarily those of *LF
Examiner* or its parent company,
Cinergetics, LLC.

Trademarks referred to in *LF
Examiner* are the property of their
respective owners.

Classified Advertising
is accepted in the category of
Employment.

The rate for organizations
wishing to post job opening
announcements is US\$0.50 per
word.

There is no charge for individuals
to post an ad in the "Position
Sought" category.



by Marty Shindler

LF2K—EOY

The year 2000 is over, and what a year it was! Time for a bit of reflection with an eye to the future.

Last year may be seen as a year of the highest highs and lowest lows in many industry sectors and in many parts of the world.

A year ago many prognosticators predicted that 2000 would be tumultuous, but few forecast the events that eventually occurred. The year started out on a high that generated a sense of euphoria in many people. The celebrations around the globe as the calendar rolled over were a delight to behold. The fact that the dreaded Y2K disaster did not strike only increased the sense of jubilation.

The stock market was high and continued that way through the most of the first quarter. Then investors became wary of all the companies that were showing up without a plan. They began to demand that companies develop a clear pathway to profitability. What a concept! When many could not meet their investors' expectations, things began to take a downturn.

Many people called it a correction, at least at first. While that may have been the appropriate term for what the stock market was doing, the real correction was that companies everywhere, especially the dot-coms, were being forced to get back to basics. Investment-based decisions forced them to rethink their role in the marketplace and to correct their business models and management systems—that is, their *systems for*, and *approach to*, doing business.

The LF industry also began the year on a high note. 1999 had been a pretty good year, with increased production, many new theaters, and strong recognition from outside the LF arena.

The release of *Fantasia/2000* helped increase that recognition considerably. People who had never

attended an LF show came in droves. Although not every theater playing the film had blockbuster results, most did. Worldwide box office for the film (including its less-than-spectacular 35mm run) on its first anniversary is nearly \$90 million. Not bad!

Mysteries of Egypt and *T-Rex*, both in release for a couple of years now, have topped total worldwide grosses of \$70 million and \$56 million respectively, and are still playing. Not bad, either!

But it has not all been great in the LF world. The troubles of several conventional theater companies spilled over to the LF industry, striking **Imax Corporation** particularly hard, both in its bottom line and in its stock price. To many, Imax is the essence of the LF industry. Right or wrong, that perception is one with which we deal daily.

Other LF companies, including **Showscan** and **Iwerks**, had their financial problems as well. These have been reported on in these pages and will not be repeated here.

A number of LF theaters have closed since last year. The reasons are varied and are do not necessarily foretell a widespread decline. In a growing and evolving industry this is normal.

But a year is only a brief span of time, 10% of a decade, 1% of a century. What is most important is not just what occurred during a single year, but what the overall trend has been and where along the curve we are. I believe the trajectory is still heading up, despite the current dip.

The predictions I made in this column a year ago ("*LF2K*," *MaxImage!*, December 1999) were intended to look several years out. They still apply. Let's review several of them:

"Looking ahead, we see that several companies will grow beyond their entrepreneurial roots and become professionally managed organizations. With several large companies as players in the industry, competition will be more meaningful and positive in all respects. Industry domination will

be a thing of the past. This part of our evolution, although vital, will be painful, as many will not survive the changes, victims of future shock....

"A few purely commercial LF films will become blockbusters and will turn the heads of the global production community. At the same time, several traditional LF films will break new ground in presenting images and stories about breakthroughs in science. These films will achieve similar box office success....

"A balance will finally be achieved between the needs of institutional theaters and the needs of commercial theaters....

"Critical mass [in exhibition] will be achieved. Theaters are no longer located only in larger cities. Institutional and commercial theaters alike will spread to every suburb and beyond. Enough new films will be made each year to meet each segment's needs. Balance and harmony will be achieved....

The LF industry is definitely experiencing growing pains. Any industry that grows at the rate we have over the past five years is bound to experience such pains. Let's consider them normal.

What is most important is that the wake-up call has been heard and the industry has taken heed and is reexamining its ways of doing business. As with the stock market, it may be time for a correction, a readjustment of the systems by which we work. There is too much at stake not to do it.

That is why I was pleased to learn through the *LF Examiner* that the **Giant Screen Theater Association** had issued a Request For Proposal to determine, among other issues, whether "the current financial model for the production and showing of educational films work[s] adequately for all involved." The GSTA is to be congratulated for its determination to tackle the issue at hand.

(See **SHINDLER** on page 3)

Shindler's Site

Conferences 2001

February 1-3

Giant Screen Theater Association Mid-Winter Meeting

(Open to committee members only)

Hosted by Science Place

The Fairmont Hotel

Dallas, TX

Tel: 651-292-9884

Fax: 651-292-9901

www.giantscreentheater.com/calendar.htm

February 21-24

TED 11 (Technology Entertainment and Design)

Monterey Convention Center

Monterey, CA

Tel: 401-848-2299

Fax: 401-848-2599

www.ted.com

March 5-8

ShoWest 2001

National Association of Theater Owners

Las Vegas, NV

Tel: 310-652-1093

Fax: 310-657-4758

www.showwest.com

March 26-27

8th International Conference on Urban Entertainment Development

Urban Land Institute

Beverly Hilton Hotel

Beverly Hills, CA

Tel: 202-624-7000

800-321-5011

Fax: 202-624-7140

www.uli.org

April 21-26

NAB 2001

National Association of

Broadcasters

Las Vegas, NV

Tel: 800-342-2460

202-429-4194

www.nab.org/conventions/nab2001/

May 6-10

The Spirit of Community

American Association of Museums

St. Louis Convention and Visitors Bureau

St. Louis, MO

Tel: 202-289-1818

Fax: 202-289-6578

www.aam-us.org/expo2001/2001info.htm

May 16-19

LFCA Conference and Film Festival

Large Format Cinema Association

Los Angeles, CA

Tel: 949-831-1142

Fax: 949-831-4948

www.lfca.org

May 31-June 2

Variety's Showbiz Expo

Los Angeles Convention Center

Los Angeles, CA

Tel: 203-840-5662

Fax: 203-840-9662

www.showbiz.reedexpo.com/mainmenu.asp

June 12-14

TiLE 2001 (Trends in Leisure Entertainment)

Business Design Centre

London, England

Tel: +44-1985-846181

Fax: +44-1985-846163

www.andrich.com/tile/

August 12-17

SIGGRAPH

Special Interest Group on Graphics

Association of Computing

Machinery

Los Angeles Convention Center

Los Angeles, CA

Tel: 312-644-6610

Fax: 312-245-1083

<http://siggraph.org/s2001/>

September 18-19

IMAX Days

(by invitation only)

Hyatt Chicago

Chicago, IL

Tel: 905-403-6500

Fax: 905-403-6450

www.imax.com

September 20-25

GSTA Annual Conference

Giant Screen Theater Association

Chicago, IL

Tel: 651-292-9884

Fax: 651-292-9901

www.giantscreentheater.com

October 3-7

Urban Land Institute Fall Meeting

Boston, MA

Tel: 202-624-7000

Fax: 202-624-7140

www.uli.org

October 6-9

ASTC Annual Conference

Association of Science-

Technology Centers

Arizona Science Center

Phoenix, AZ

Tel: 202-783-7200

Fax: 202-783-7207

www.astc.org

October 31-November 3

ShowEast

National Association of Theater Owners

Orlando World Center Mar-

riott

Orlando, FL

Tel: 310-652-1093

Fax: 310-657-4758

www.showeast.com

November 12-17

IAAPA Annual Convention and Trade Show

International Association of Amusement Parks and Attractions

Orange County Convention Center

Orlando, FL

Tel: 703-836-4800

Fax: 703-836-4801

www.iaapa.org/

annualtradeshow/index.htm

November 26-27

Japanese Space Theater Conference

Hotaka IMAX Theatre

Nagano, Japan

Tel: +81-3-3212-8781

Fax: +81-3-3212-8788

www.ohgata.org (in Japanese)

(from **SHINDLER** on page 2)

I am also pleased to announce that **The Shindler Perspective, Inc.**, has been awarded the contract to perform the study. It will involve input from a large cross-section of the industry to help us assess and determine which models will work best as the industry moves forward.

I look forward to hearing from my

many colleagues who have the LF industry's needs and future in the forefront of their minds. Best wishes to all for the new year.

Marty Shindler is a management consultant specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.

CORRECTION

We misidentified a person in the photograph on page 4 of the December issue. The woman in the center of the picture, whom we mistakenly labeled as Kathy Winklhofer, is in fact Wendy Grant of the Reuben H. Fleet Science Center. We regret this error.

THE BIZ

FILM STOCK

Regal interest payment blocked

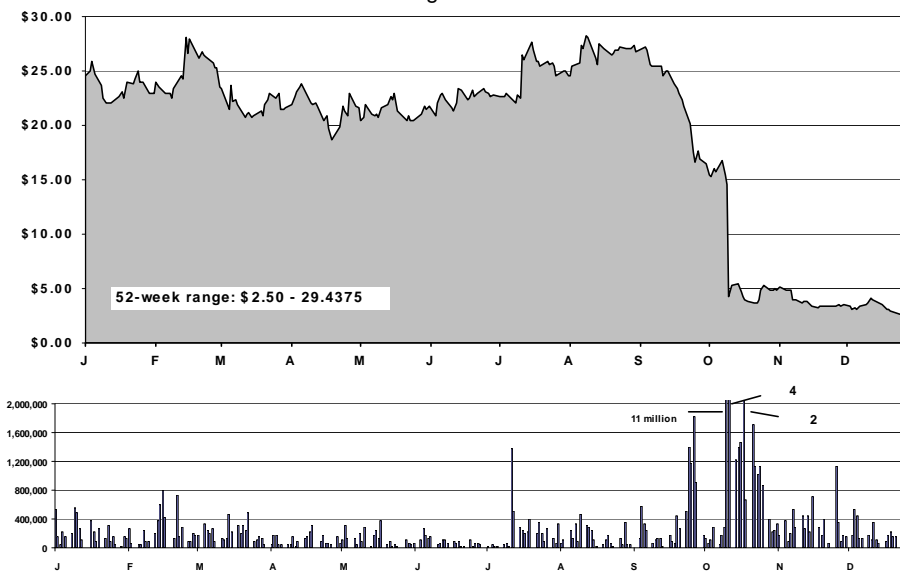
According to a company press release, **Regal Cinemas**, the nation's largest cinema chain and operator of several IMAX® theaters, received a payment blockage notice from the administrative agent under the company's senior bank credit facilities prohibiting payment by Regal of the semi-annual interest payment of approximately

US\$8.8 million due to holders of its 8-7/8% senior subordinated debentures on Dec. 15. The notice was delivered as a result of the company's noncompliance with a formula-based financial covenant requiring the maintenance of certain leverage ratios, and could prohibit Regal from making any payments on debentures for up to 179 days.

On Dec. 1, a similar payment blockage was placed on interest payments on the company's 9-1/2% senior subordinated notes due in 2008.

Regal has contracted with **Imax Corporation** to build up to ten 15/70 theaters, six of which are open. The seventh, in Tampa, is nearly finished and set to open early next year. The remaining three are on hold.

Imax Corporation, 2000
Closing Prices and Volume



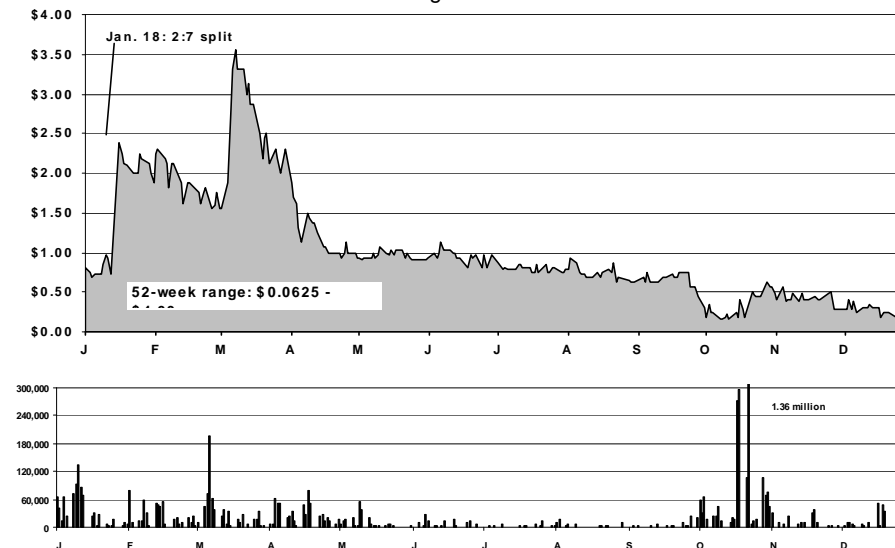
Loews gets waiver extension

Loews Cineplex Entertainment Corp., operator of four IMAX theaters and 2,800 conventional screens in North America, announced in early December that it had made a deal with the banks that provide its senior secured revolving credit facility to extend from Dec. 8, 2000, to Jan. 26, 2001, the waiver of compliance with various financial covenants. The agreement gives Loews a limited amount of additional availability under the credit facility to meet its anticipated financial obligations during the waiver period, for which the company has provided additional collateral.

Adlabs to build Bombay IMAX

In December, **Adlabs Films Ltd.**, an Indian motion picture processing company, made a public stock offering it hopes will raise US\$11 million to build four multiplexes and India's first IMAX theater. With a diameter of 99 feet (30 meters) and 520 seats, the IMAX Dome theater will be the largest in the world. It will open in downtown Mumbai (Bombay) in late 2001.

Iwerks Entertainment, 2000
Closing Prices and Volume



DEALS

Imax/DPI sells first d-projector

Imax Corporation announced in mid-December that it had sold and installed its first DLP Cinema™ digital projector for use in a multiplex. The buyer was Japanese cinema chain **T-Joy Co. Ltd.**, which placed the projector in a Hiroshima theater that opened Dec. 9. The deal made Imax subsidiary **Digital Projection Inter-**

THE BIZ

DEALS

national T-Joy's exclusive supplier of digital projectors for three years.

T-Joy was formed in August 2000 by a group of Japanese companies led by **Toei**, which produces films and operates 70 theaters in Japan.

Although no details were immediately available about the size of the Hiroshima theater or its screen, the installation includes a satellite receiver for "experimental transmission and reception of digital data" according to an Imax press release. The DLP Cinema chips that drive DPI's projectors are made by **Texas Instruments** and operate at a resolution of 1280 by 1024 pixels.

Later in the month, Imax announced that DPI would be the exclusive provider of digital projectors to the 2001 **Sundance Film Festival**, to be held in Park City, UT, Jan. 18-28. The company will provide 20 projectors for festival screenings of digital material and for the televised closing night ceremony. This is the third year DPI has provided the festival's digital projectors.

Two IMAX theaters install DTS

Late last year, the **Clyde Tombaugh IMAX Dome Theatre** in at the **Space Center** in Alamogordo, NM, and the **Riverfront Park IMAX Theatre** in Spokane, WA, installed digital sound systems with **Digital Theater Systems** playback modules. Alamogordo's system, provided by **Media Technology Source**, includes DTS 6-AD and 6-D playback units. The 6-AD plays the film sound track and the 6-D is used for visual description and foreign language tracks. Both units are controlled by an E-175 timecode converter, that turns the pulses from the projector's shaft encoder into DTS timecode.

Spokane replaced their six-track 35mm dubber with a DTS 6-D and an E-175.

Shindler to conduct GSTA study

Consultant and *LF* columnist **Marty Shindler** and his wife **Roberta Shindler** have been selected by the **Giant Screen Theater Association** to conduct a study on the future of educational LF film pro-

duction (see *Shorts*, *LF Examiner* November 2000). To this end, Shindler has sent out questionnaires to many people and organizations in the LF industry, seeking to determine the effect of commercialization on the LF production market, and to develop a picture of the profitability of LF filmmaking. (See also *Shindler's column* on page 2.)

Shindler will present a status report to the GSTA board at the association's mid-winter meeting in February, at which time the study's completion date will be determined.

PERSONNEL

Kessler retires from Imax

Klaus Kessler, manager of customer support for **Imax Ltd.**, retired in December after seven years with the company and thirty in technical services management. Before joining Imax, Kessler worked at Carl Zeiss's Canada offices for 14 years. In recent years Kessler served on the GSTA's Production/Technical committee.

New GSTA board members

With the new year, the **Giant Screen Theater Association** implements changes in its board of directors. The following is a complete list of the new board. Members continuing in their terms are indicated with an asterisk; all others are new.

President: **Truett Latimer**, Houston Museum of Natural Science

Vice President: **David Mosena**, Museum of Science and Industry, Chicago

Treasurer: **Raylene Decatur**, Denver Museum of Nature and Science

Secretary: **George Moynihan**, Pacific Science Center

At-Large Directors:

Seddon Bennington,* Carnegie Science Center

Dave Duszynski, Cincinnati Museum Center

Peter Giles,* The Tech Museum of Innovation

Peter Hauri, Swiss Transport Museum

Almuth Itzen,* IMAX Port Vell

PERSONNEL

Emlyn Koster, Liberty Science Center

Lesley Lewis, Ontario Science Center

Leroy London,* National Air and Space Museum

Greg MacGillivray, MacGillivray Freeman Films

Jim Marchbank, Science North

Wit Ostrenko, Museum of Science and Industry, Tampa

Kathryn Sullivan, COSI Columbus

Kazuyo Takehara, Dentsu Tec Inc.

At a meeting in November, the GSTA's executive committee approved a restructuring of the association's committees to align them more loosely with the organization's goals. The new committees and their chairs and co-chairs are:

Conference and Awards: Jim Marchbank, chair; Almuth Itzen, co-chair

Communications, Marketing, and Membership: David Mosena, chair; Emlyn Koster, co-chair

Production and Technical: Leroy London, chair; Dave Duszynski, co-chair

Education, Liaison, and Research: George Moynihan, chair; Kathryn Sullivan, co-chair

Finance: Raylene Decatur, chair

Associate Members Steering: Mark Katz, chair

Other personnel changes

The following personnel changes have occurred recently:

- **Laura Brillinger** left **Famous Players**.
- **Marti Boone** left **Iwerks Entertainment**.
- **Neils de Jong Franken** left **Extreme Productions** in October and is now heading distribution of *The Old Man and the Sea* for **Productions Pascal Blais**.
- **Deborah Hartnett**, formerly distribution manager for **Primesco Communications**, is now manager of film distribution for **Iwerks Entertainment**.
- **John Schreiner** left **Iwerks Entertainment** in December and is now director of theater systems sales in Europe for **Imax Ltd.**

23 LF Films Scheduled for 2001 Release

(from *FILMS* on page 1)

nWave Pictures, premiering in February, is the first computer-animated 3D LF film with a dramatic storyline. (Earlier films, such as nWave's *Encounter in the Third Dimension* and *Alien Adventure*, and Imax's *Cyberworld 3D*, are compilations of material created for other purposes.) *Haunted Castle* may also be the first LF film offered exclusively to commercial theaters. nWave's **Mark Katz** says the film already has more than 25 bookings for February and more are expected.

The commercial side of the industry could still be hoping that one or more of the major Hollywood studios will release an LF animated film this year. Last spring **DreamWorks Pictures** announced that a 15/70 3D version of its animated fairy tale *Shrek* would be distributed by Imax in the fall of 2001, after six months in 35mm houses. And Disney had hinted to LF theaters that it might have as many as two giant-screen releases in 2001. (See *Shorts, MaxImage! Summer 2000*.)

Subsequently the Disney films were rumored to have slipped into 2002, but at

the end of 2000 LFX heard whispers that a title from the Disney repertory—*Beauty and the Beast* was mentioned—might be blown up to 15/70 and released in 2001.

In October, Imax backed out of the *Shrek* deal. It had reportedly committed to putting up roughly \$10 million for the conversion costs, but claimed DreamWorks was asking for expensive last-minute changes to the project. In light of the company's growing fiscal troubles, few in the industry took this claim at face value. Although this ostensibly killed the LF release, observers have speculated that DreamWorks may seek out another LF distribution partner, or that Imax might come back to the table. Asked about a 15/70 release of *Shrek*, DreamWorks spokesperson **Vivian**

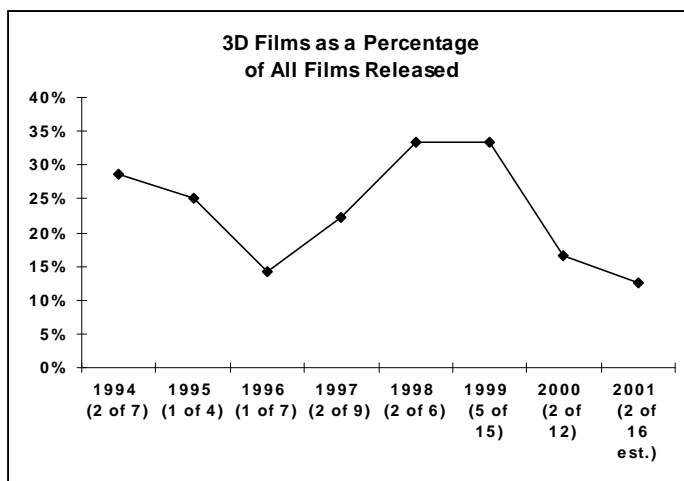
Mayer told LFX, "Definitely, positively, maybe."

This year will also test the viability of the LF concert film, a genre that has not been tapped since *Rolling Stones at the Max* in 1991. Although critically hailed, RSATM did not meet the expectations of many exhibitors, at least partly because of public resistance to the high ticket prices (up to \$16) required by the Stones' management. A widespread perception developed that "concert

films don't work in LF" and for a decade no further attempts were made. The three concert films set for 2001—all with strong popular appeal—have the potential to correct this impression.

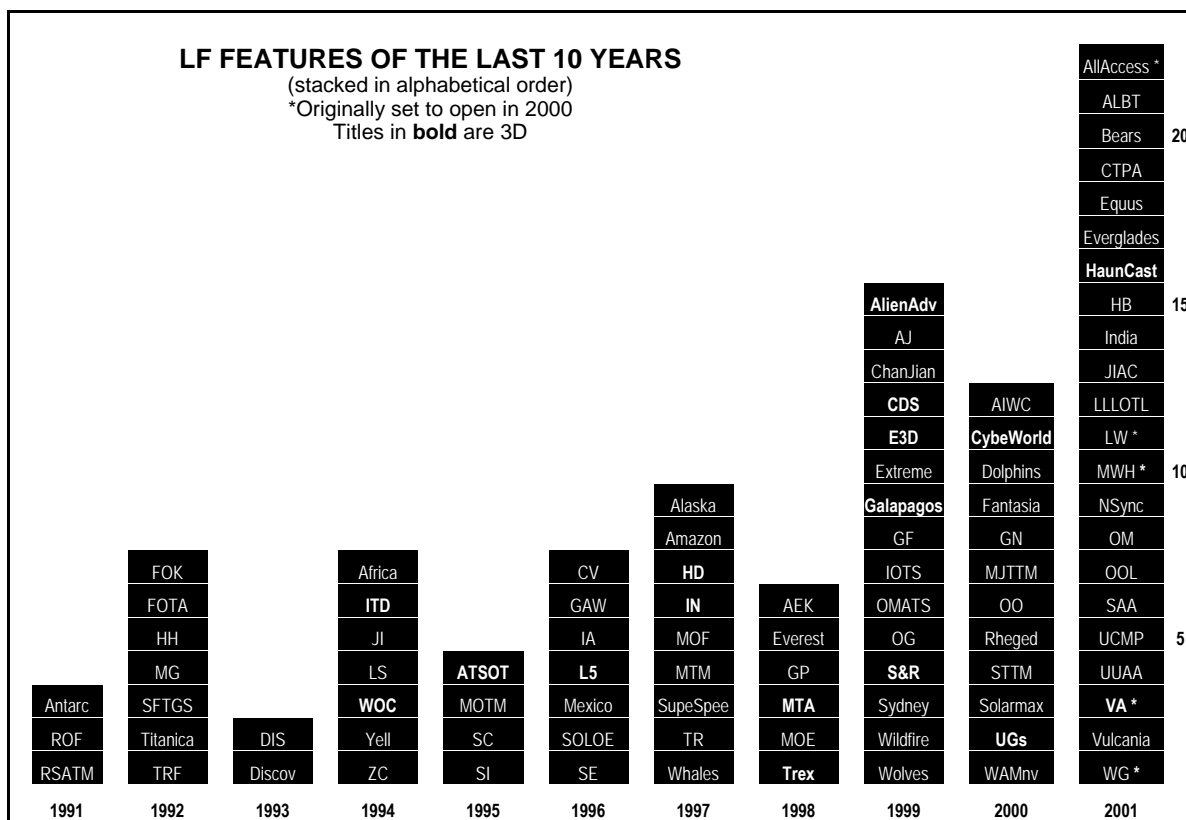
3D still faltering

The expectation that more commercial 3D theaters would lead to more 3D films has run head-on into the reality that 3D production, especially live-action shooting, is much more expensive and therefore less profitable



LF FEATURES OF THE LAST 10 YEARS

(stacked in alphabetical order)
*Originally set to open in 2000
Titles in **bold** are 3D





'N Sync: Bigger Than Live

than 2D filming. The chart above shows the percentage of films released each year for the past seven years that were 3D.

Only two of the twenty-three films set to open in 2001 are 3D (*Haunted Castle* and *Virtual Actors featuring The Boxer*), and only three more 3D films are now in production for release in 2002 or 2003 (*Gulliver's Travels*, *UFOs: Science or Science Fiction*, and *Space Station 3D*). For the first time since 1995, Imax will not release a 3D film this year.

Below are the LF films of 2001, listed in chronological order by their announced premiere dates. (Note that in a couple of cases, the premiere is significantly earlier than the general release.) Summaries in quotation marks are taken from official literature provided by the producer. More complete production credits can be found in "In Production" on page 14. Underlined titles are 3D. Asterisks indicate films that were first scheduled to open in 2000.

'N Sync: Bigger Than Live January

A concert film of the popular vocal group, filmed during its U.S. summer 2000 tour. Shot in 8/70.

The Majestic White Horses* January

"Horses are and always have been an essential part of mankind's development and the history of human civilization. Our natural connection with and dependence

on this most elegant and courageous animal is the stuff of both epic storytelling and historical fact throughout the ages. For literally thousands of years horses have helped humanity evolve and grow.

"*Majestic White Horses* uses as its centerpiece the world's most famous horses, the Lipizzans of Austria, and their home, the internationally famous Spanish Riding School of Vienna. It

captures the heart and mystique of this great animal from the time of its youth to the crowning achievement of its entrance into the school.

"Of course, horses themselves are the main attraction of the film. Part of the story retraces the fascinating quest for the true bloodline of this renowned animal. This quest takes the audience on a visual

odyssey through Arabia, Morocco, Spain, and Slovenia.

"The beauty of the *Majestic White Horses* is captured in a film experience that will be an adventure for the entire family."

Narrated by **Stacy Keach**. Produced by **MR-Film**; distributor to be announced.

Shackleton's Antarctic Adventure

February 5

"This giant-screen film will tell the dramatic tale of explorer Sir Ernest Shackleton's ill-fated 1914-1916 British Imperial Trans-Antarctic Expedition. While it never accomplished its goal of being the first crossing of the Antarctic continent, this expedition has become a testament to heroism and human endurance. Its men survived nearly two years in the barren, frigid Antarctic after their ship was caught in pack ice and eventually crushed.

"The LF production team undertook two expeditions to the Antarctic to trace and re-create the travels and trials of Shackleton and his men. During the fall 1999 expedition, the cinematographers captured images of the majestic icebergs, debilitating pack ice, and barren ice floes of the Weddell Sea.

(See **FILMS** on page 8)



Ship's photographer Frank Hurley took this picture of the *Endurance* trapped in the Antarctic ice in 1915.

Photo courtesy of Scott Polar Research Institute.



Moby performs in All Access.

(from **FILMS** on page 7)

"On the spring 2000 journey, the crew traveled to South Georgia Island, where they filmed the mountain peaks, crevasses, and snowfields over which Shackleton and his men trudged for 36 continuous hours, and Stromness, where Shackleton and his men stumbled, exhausted, into the whaling station.

"The production team also documented the experiences of three of the world's most accomplished present-day climbers—**Conrad Anker**, **Reinhold Messner**, and **Stephen Venables**—who retraced the historic steps of Shackleton and his two companions across glacier-clad South Georgia Island. Staying true to what Shackleton and his men experienced, they crossed the island along the route pioneered by Shackleton, armed only with a simple compass and map."

Produced by **White Mountain Films** and **Nova Large Format Films**, and distributed by **WGBH Enterprises**.

All Access* mid-February

"Imax invites you backstage to the rock 'n' roll event of the year, *All Access*. This exclusive, behind-the-scenes look at the inner workings of a mega-concert combines candid moments backstage with

electrifying musical performances by Grammy® Award-winning rock stars such as **Carlos Santana**, **Sting**, **Sheryl Crow**, and the **Dave Matthews Band** on the giant IMAX® screen.

"This rare 'All Access' pass puts audiences in the middle of the backstage madness, rehearsals, and sound checks that lie at the heart of every great concert, but which the average person never gets to see. By combining these intimate offstage moments with larger-than-life performances, *All Access* will reveal an insider's view of rock 'n' roll as well as pay homage to the music's incredible power and spirit.

"*All Access* features legendary artists such as **Al Green**, **George Clinton**, and **B.B. King** as well as contemporary artists like **Moby**, **Rob Thomas** (of Matchbox Twenty), **Mary J. Blige**, **Kid Rock**, **Macy Gray**, **The Roots**, **Trey Anastasio** (of Phish), and **Cheb Mami**. The 65-minute film was shot at locations in Los Angeles, New York, New Jersey, and Chicago."

Presented by Certs®, produced by **Newmarket Group/Ideal Entertainment**, and distributed by **Imax Ltd.** The film will open throughout North America in April.

Haunted Castle*

February 23

"You are beckoned to enter a castle... a haunted castle.

"Johnny's mother had been a famous, yet reclusive, rock star who spent her final



Haunted Castle

days isolated in a mysterious old castle. Upon her death, Johnny, a young up-and-coming musician in his own right, is summoned to his mother's castle in accordance with her final wishes. An odd request, as she hadn't seen her son since he was nine years old.

"Upon his arrival, the castle begins to come alive as spirits lead him to Mephisto, the goulsh henchman to Mr. D, the castle's custodian of evil. Mephisto informs Johnny that Mr. D has been waiting for him and that all of Johnny's questions will soon be answered.



Nancy Aulenbach (left) and Hazel Barton are the stars of Journey Into Amazing Caves.

Photo: © John Burcham.

"But when Johnny ventures further, an unexpected visage appears from beyond the grave: Johnny's disembodied mother. She warns her son to take heed: an evil presence lurks deep within the castle.

"Mr. D appears out the flames of the fireplace and makes Johnny a tantalizing offer. The same offer, Johnny learns, that his mother accepted over twenty years earlier: surrender your soul in exchange for unparalleled fame and fortune. What will Johnny do?"

Produced by **nWave Pictures** and distributed by **nWave Pictures Distribution**.

Journey Into Amazing Caves

March 6

"*Journey Into Amazing Caves* tells the story of **Nancy Aulenbach** and **Dr. Hazel Barton**, who share a love for caves and cave exploration. Join these two accomplished cavers as they explore ice caves in Greenland and underwater caves in the jungles of Mexico, looking for important clues about the Earth's past and the micro-organisms that inhabit its most extreme environments. On the giant screen, this unique story will transport viewers on an adventure to some of the most extraordinary environments on earth."

Produced and distributed by **MacGillivray Freeman Films**, *Journey Into Amazing Caves* is the third film in MFF's Great Adventure Film Series.

Lost Worlds: Life in the Balance*

April 7

"*Lost Worlds: Life in the Balance* is a giant-screen exploration of the connec-

tions between all living things. From the Lost City of Tikal in Guatemala, through the hidden universe that nourishes New York, to the mysterious mountains of Venezuela that inspired Arthur Conan Doyle's *The Lost World*, audiences will experience the amazing diversity of life on earth, and its profound importance to all of us."

Produced by **Primesco Communications** and **Blue Mountain Films**, and distributed by **Primesco**.

Ocean Men

spring

"One hundred sixty-two meters beneath the surface of the ocean, a record waits to be broken..."

"Follow the current world champions of freediving, **Pipin Ferreras** and **Umberto Pelizzari**, as they attempt to do the impossible—descend to a depth of over 162 meters (535 feet) and return to the surface on just one breath of air.

"Freediving, officially known as apnoe, is a sport rooted in the practical traditions of spear fishing and pearl diving. It has evolved into one of the world's most highly disciplined sports. Calling upon a combination of athletics, philosophy, and tradition, freediving is the most personal sport of its kind, and one that pushes the limits of human endurance to the extreme.

"The intense rivalry between champions Ferreras and



Bears

Pelizzari will highlight the amazing ability of the human body to adapt to the most demanding situations. As they attempt to reach their goal of 162 meters, their bodies will experience 17 times more pressure than on land. To compensate, their hearts will slow to eight beats a minute and their blood will flow from their arms and legs into their chests to protect their lungs. All this, and more, happens as they hold their breath for nearly seven minutes!"

Produced by **H5B5 Media** and distributed by **nWave Pictures Distribution**.

Bears

May

"A stunningly filmed, in-your-face look at bears, the film will deliver a strong and clear message about the threats to bear populations, including habitat loss and illegal hunting. It will also examine the efforts in North America and Russia to protect the grizzly, the black bear, and others. Seeing these magnificent and surprisingly playful creatures in the glory of

(See **FILMS** on page 10)



Ocean Men



Maria Bello plays Ruth Harkness in China: The Panda Adventure.

(from **FILMS** on page 9)

their natural habitats will make *Bears* an instant hit for the whole family."

Co-produced and co-distributed by the **National Wildlife Federation** and **Primesco Communications**.

China: The Panda Adventure June

"Presented on the spectacular giant IMAX screen, *China: The Panda Adventure* is based on the true story of Ruth Harkness, a fiercely independent woman who travels to the mysterious forests of China to follow in her late husband's footsteps and achieve his dream of bringing the first live giant panda to America.

"Starring **Maria Bello** (star of *Payback*, *Coyote Ugly*, and TV's *ER*), directed by **Robert Young** (*Dominick and Eugene*, *Balad of Georgio Cortez*), and produced by **Antoine Compin** and **Charis Horton** (*T-REX: Back to the Cretaceous*, *Cirque du Soleil: The Journey of Man*), *China: The Panda Adventure* combines spectacular images of a foreign land and breathtaking scenes with giant pandas, with this incredible true story of hope, courage and triumph of the human spirit.

"The film is endorsed by the **World Wildlife Fund** and the **San Diego Zoo**."

Produced and distributed by **Imax Ltd.**

Untitled Country Music Project (wt) June

"**Gaylord Entertainment** will take audiences on an exciting journey through the texturally rich sounds of country music. The film's time-traveling fictional storyline—as told through the eyes of a young Irish boy—begins with the Celtic roots of

country music and winds its way throughout the various sub-genres, including honky-tonk, gospel, bluegrass, rockabilly, mountain, country-politan, and western swing, ending with the phenomenon of country music as it is today.

"The film's vignettes are historically set within the context of each significant musical sub-genre. These remarkable performances will not be released on a soundtrack album: they are exclusive to the film and will only be seen and heard in LF theaters.

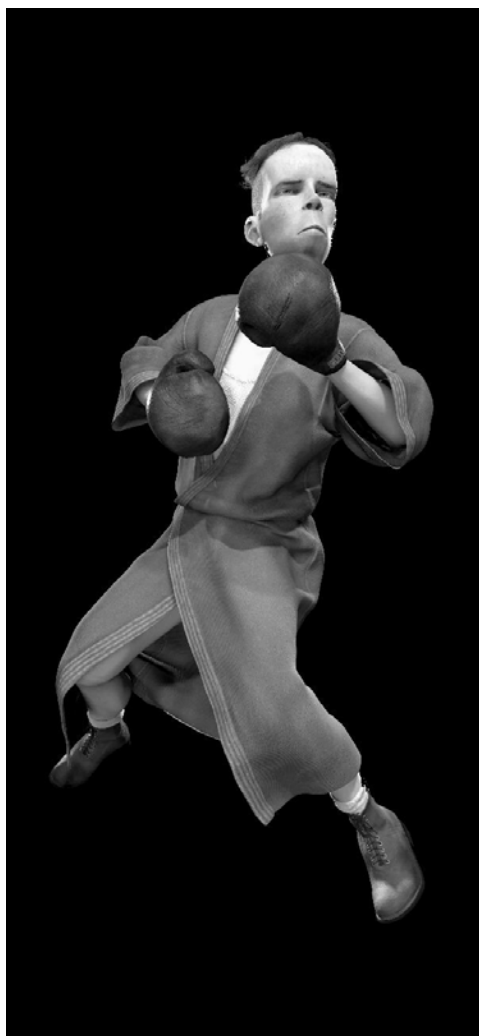
"The film will feature an all-star lineup of country music superstars, including **Dolly Parton**, **The Dixie Chicks**, **Lyle Lovett**, **Loretta Lynn**, **Vince Gill**, **Martina McBride**, **Trisha Yearwood**, **Alan Jackson**, **Dwight Yoakam**, **Alison Krauss**, **Billy Gilman**, **Patty Loveless**, **Ricky Skaggs**, **Marty Stuart**, **Pam Tillis**, and **Charley Daniels**.

"Dolly Parton said about her appearance in the film, 'I'm already larger than life, but in this movie I'm gonna be bigger than a cow! Lord, I'm scared to see it, but I'm proud to be part of it!'"

Produced by **Gaylord Entertainment** and distributed by **Imax Ltd.**



Star-crossed lovers in Loch Lomond: Legend of the Loch.



Slim, the virtual star of Virtual Actors and The Boxer.

Loch Lomond: Legend of the Loch

mid-year

"Ye'll tak' the high road and I'll tak' the low road, and I'll be in Scotland afore ye..."

"While many know the song, few know the legend behind it. Set on the bonnie banks of Loch Lomond in breathtaking Scotland, *Loch Lomond: Legend Of The Loch* is the dramatic ghost story of 18th century lovers cruelly separated by war, but reunited in the present day by a beautiful young singer who inadvertently becomes entangled in their tale."

Produced by **Principal Large Format Films** and distributed by **SK Films**.

Virtual Actors featuring The Boxer*

mid-year

"Nearly eight years after its inception, the long-awaited cinematic experience of *The Boxer* is about to hit the giant screen.

As Slim squares off against Killer, audiences will be engrossed not only by the action and excitement of the story, but also by the astounding fact that these actors are *all virtual*. They may not be real, but they just might be ready to take over the industry.

"Born out of the technology and craftsmanship that originally created the award-winning short *Tony de Peltrie* (which featured the first lifelike computer-generated actor), *The Boxer* is a milestone in the art of 3D computer animation. It brings the concept of the *virtual actor* to stunning new levels.

"Producer/director **Pierre Lachapelle** has brought together a talented team of animators, artists, programmers, and scientists. Pushing hard at the boundaries of movie-making, they have brought computer animation technology far beyond that which was ever thought possible.

"*The Boxer* will be featured within *Virtual Actors*, a unique voyage into the extraordinary possibilities of 3D character animation, where the technology and creativity that bring a virtual actor to life will be demonstrated in fascinating detail. *Virtual Actors featuring The Boxer* is a 40-minute giant screen event that will keep audiences on the edges of their seats."

Produced by **TAARNA Studios, Inc.**
Distributor to be announced.

Origins of Life

September

"The amazing story of four billion years in the ocean. *Origins of Life* focuses on the most significant stages in the history of life: the original cell, reproduction, the beginnings of sexuality... until that incredible moment when the first vertebrate crawled onto shore approximately 400 million years ago.

"Whatever fills us with wonderment in



Origins of Life

nature—whether it is bizarre forms of life or complex patterns of behavior—can be found from time immemorial in water.

"Veteran LF filmmaker **Gerald Calderon** has based this astonishing film on the most recent and relevant issues that intrigue scientists today. A special committee of scientific advisors guarantees the accuracy of the content of *Origins of Life*."

Produced by **Les Productions Dussart** and **Les Productions de La Géode**, in



Roar of Power

association with **Groupe 47**, the **Centre National de la Cinématographie**, **Cofimage**, and **Canal +**. Distributed by **La Géode**.

Roar of Power

September

"Lying motionless for hours, she eyes the herd. Very slowly she raises her lithe body and with her belly brushing the hot desert sand, begins her stalk. With stealth she moves in closer. Suddenly she bounds forward and with a giant leap makes her kill. She is desperate to eat and to feed her cubs, but will he let her?"

"*Roar of Power* is a story of male power and dominance, of success and failure, of

(See **FILMS** on page 12)

(from **FILMS** on page 11)

famine and excess, and of female perseverance and endurance. Filmed in the stark Kalihari Desert, it tells the gripping story of a pride of lions. A breakthrough in wildlife cinematography and science for the giant screen, **Tim Liversedge's** *Roar of Power* will thrill and enlighten."

Produced by **Tim Liversedge Productions**. Distributor to be announced.

Equus: The Story of the Horse

October

"Three foals born on one warm spring night with bloodlines stretching back over centuries are each destined for a different path. One will become a racehorse, one a stunt horse in the movies, and the third will break free, to chase the wind with wild horses. Each story leads into the history, art, and science of *Equus*, the noblest of all animals."

Produced by **Equus Films** and distributed by Imax Ltd.



Filming in Australia for *Equus: The Story of the Horse*.

The Human Body

fall

"From the moment we open our eyes each morning, burning cells from the surface of our retinas reveal a fresh set of sensors with which we will see the world—to the last rumblings of our evening meal as it is turned into the energy we will need to face tomorrow, *The Human Body* tells us our own incredible story. Following the fortunes of a family on a single day, the film reveals the extraordinary accomplish-

ments in all of our everyday lives.

"Using groundbreaking photographic techniques and unique biological imaging, *The Human Body* takes us on an incredible voyage into the workings of our bodies. We journey down the ear canal and into the caverns of the middle ear, seeing how our brains make sense of the sounds around us. Shrinking the theatre to the size of an air molecule, we are sucked down the windpipe, through the maze of our lungs and the raging torrent of our

blood stream, to end up within the most spectacular muscle in our bodies—our heart.

"The film also shares the emotion of the story of life. From the joy of learning, to the anxiousness of puberty, to the potential wonder of pregnancy and birth, it tells us the tale not just of our science but of ourselves."

A **Discovery Pictures**, **BBC Science-world** co-production in association with the **Maryland Science Center** and the **National Museum of Science & Industry, UK**, with generous support from the **National Science Foundation**. Distributed by nWave Pictures Distribution.



The Human Body

India: Kingdom of the Tiger

fall

"*India: Kingdom of the Tiger* follows in the footsteps of Jim Corbett (1875-1955), the famed English hunter/naturalist, as he races to save an Indian village from the terror of a man-eating tiger. Along his journey, Corbett expresses his passion for tigers and tells us about the multifaceted history of tigers in India. They have been venerated, feared, and loathed. The tiger is both a mighty animal and the ultimate symbol of power and prestige. Through Corbett's words we travel across the rich and stunning land-



India: Kingdom of the Tiger

scape of India and learn about its peoples and cultures. Ultimately, Corbett reminds us that the tiger—and all that it represents—is intimately connected to this amazing land.”

Co-produced and co-distributed by the National Wildlife Federation and Primesco Communications.

Vulcania

The signature film for the **European Volcano Center** in Auvergne, France, *Vulcania* will examine the current scientific understanding of volcanoes on earth and elsewhere in the solar system. 20 minutes; filmed in 8/70.

Produced by **Rigaud Production** and

distributed by **Conseil Régional D'Auvergne**.

The World's Game*

fall
“During the past century, soccer has captured the imagination of people from the Saharan plains of Africa to the Arctic tundra of Norway. Children from every walk of life gather to play a game that requires little more than a willing set of legs and a tied-up ball of rags.

“Take an extraordinary visual journey into the cultural, political, and spiritual world of soccer, as a young boy travels across five continents to learn the magic of the world's game.

“From all over the globe they come together once every four years. Here amidst thunderous masses of humanity, the athletes play a game where, for ninety minutes, they rise and fall in battle against each other. In a few almost mystical moments, goals are scored and surrendered, gross national products soar and tum-

ble, kings are made and toppled. From hundreds of countries, only one will stand on the champions' platform, alone at the top of the world.

“In this sweeping 45-minute portrait of *The World's Game*, we will understand what makes soccer unique among all the sports in the world. Through a young boy's eyes, we will see how such a simple sport can have the power to lift a nation's spirit or break its heart. He will lead us from the sandlot to the world's stage, the World Cup Final in France, where we will enjoy a front row seat to the greatest drama sport has to offer.”

Produced by **Giant Screen Sports** and **Shue Media**, in association with **ISL**. Distributed by Giant Screen Sports.



The U.S. women's team celebrates victory in The World's Game.

***Courage* (wt)**

November
“Scientific work that has changed mankind's future has always required courage and a certain level of risk.

“Often presented as the ultimate genius, Leonardo da Vinci was a man of tremendous insight and talent. His curiosity led him to study almost every aspect of nature. Although the authorities forbade it, he took the risk of dissecting the human body to better understand and represent it.

“But many of his works were imaginative inventions that remained on paper. The most spectacular among these were his flying machines...”

“**Adrian Nicholas**, one of today's top
(See **FILMS** on page 16)



Vulcania is being filmed for the European Volcano Center in France.



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Shackleton's Antarctic Adventure

White Mountain Films/Nova Large Format Films; distributor: WGBH Enterprises; director: George Butler; cinematographer: Reed Smoot; **composer: Sam Cardon**; **script: Mose Richards**; line producer: Scott Swofford; executive producers: Susanne Simpson, Paula Apsell. Release: February.

— Principal photography is complete.

— Picture is locked.

— World premiere will be held at American Museum of Natural History, New York City, Feb. 5, 2001.

All Access



USC grad student Curtis Linton (center) directs Rusty Schwimmer (left) and Bruce Bohne (in top hat) in *The Princess and the Pea*, the first LF student film, on location at Sessums Engineering in Redlands, CA.

Jan '01

July '01

'NS
MWH

SAA
AA
HC

JIAC

LW
PATP
OM

Bears

China
UCMP
LLLL

OOL
VA

ROP
HB
Vulcania

Equus
India
WG

Ideal Entertainment; distributor: *Imax Ltd.*; director: *Martyn Atkins*; cinematographers: *Reed Smoot, David Douglas*; camera: *Sean Philips, Rodney Taylor, Jack Tankard*; editor: *William Bullen*; co-producer: *Kelly Knight, Alex Cornfeld*; line producer: *James Pluta*; producers: *Jon Shapiro, Peter Shapiro*; executive producer: *Tisha Fein*. 65 minutes. Release: April.

— Principal photography is complete. Editing is under way.

— World premiere will be held in Los Angeles in February to coincide with the Grammy Awards.

Haunted Castle

nWave Pictures; distributor: *nWave Pictures Distribution*; director, writer: *Ben Stassen*; producers: *Charlotte Huggins, Caroline Van Iseghem*; executive producer: *Ben Stassen*. 3D. Release: February.

— Film is complete.

— Will premiere at multiple locations on Feb. 23, 2001.

Journey Into Amazing Caves

MacGillivray Freeman Films; distributor: *MFF*; editor: *Steve Judson*; writer: *Jack Stephens*; producers: *Greg MacGillivray, Alec Lorimore, Steve Judson*. Release: March.

— Principal photography is complete.

— Editing is in progress.

— World Premiere will be held at Cincinnati Museum Center, March 6, 2001.

The Princess and the Pea

Linton Films; distributor: *tba*; director, producer, writer: *Curtis Linton*; director of photography: *Jim Matlosz*; production designer: *Andrea Finn*; editor: *Mike Restaino*; producers: *Mike Lane, Jill Aske*. Cast: *Rusty Schwimmer, Bruce Bohne*. 6 min. Release: April 1, 2001.

— December: Shot in Goblin Valley, UT, and Yucaipa, CA. Principal photography is complete.

— January–February 2000: Editing.

Lost Worlds: Life in the Balance (wt)

Primesco Communications, Inc./Blue Mountain Film Associates; distributor: *Primesco*; director: *Bayley Silleck*; writers: *Sugith Varughese, Amanda McConnell*; **composer: Paul Baillargeon**; director of photography: *Ernest McNabb*; director of underwater photography: *Howard Hall*; director of micro photography: *Peter Parks*; editor: *Denis Papillon*; associate producer: *Daniel Ferguson*; producers: *Goulam Amarsy, Jeffrey Marvin*. Release: April.

—November: Studio shooting in Montreal; insect collections at botanical gardens in Montreal; second unit filming in Florida and Venezuela.

— December: Principal photography wrapped.

— Editing, sound mixing, CGI work continue.

— World premiere at American Museum of Natural History, New York City, April 7, 2001.

Ocean Men

HSB5 Media AG; distributor: *nWave*; director, cinematographer: *Bob Talbot*; visual effects supervisor: *John F. Schlag*; producer: *Almut Saygin*; executive producers: *Hendrik Hey, Jan Herrmann*. Release: spring.

— Editing is under way.

Bears (wt)

National Wildlife Federation/Primesco; distributor: *NWF/Primesco*; director: *David Lickley*; director of photography: *Sylvain Brault*; **composer: Violaine Corradi**; sound design: *Michel Bordeleau*; editor: *James Lahti*; associate producer/production manager: *Robert Wilson-Smith*; line producer: *Doug Macfarlane*; producer: *Goulam Amarsy*; supervising producer: *James Marchbank*; executive producer: *Chris Palmer*. Release: May.

— December: Second unit filmed exotic bears in California and Florida.

— Principal photography is complete.

— Editing has begun in Montreal.

China: The Panda Adventure

Imax Ltd.; distributor: *Imax*; director: *Robert Young*; directors of photography: *Reed Smoot* (main unit), *Tom Cowan* (second unit); post-production supervisor: *Michael Tingle*; producers: *Antoine Compin, Charis Horton*; executive in charge of production: *Lorne Orleans*; executive producers: *Andrew Gellis, John Wilcox*. Cast: *Maria Bello*. Release: June.

— Principal photography is complete.

— Post production is in progress.

Untitled Country Music Project (wt)

ALBT

Everglades
UUAAAH
L&CCRA
Kiliman
Pulse ND

JGWC

GT

RAP
UFOs

SS3D

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Bisceglia. Cast: Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: June.
— November: Filmed Jo Dee Messina in Moab, UT.

Origins of Life

Productions Dussart, Productions de La Géode; distributor: La Géode; director: Gérald Calderon; directors of photography: Claude-Julie Parisot, Jack Tankard (helicopter), Laurent Guenoun (underwater); writers: Gérald Calderon, Bernhard Elsner; score: Bruno Coulais; producer: Groupe 47; executive producer: Bertrand Dussart. Release: July.
— Principal photography is complete.
— Editing has begun.
— Will premiere at La Géode in Paris, July 1, 2001.

Loch Lomond: Legend of the Loch

Dunbartonshire Enterprise/Principal Large Format; distributor: SK Films/Principal Large Format; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streather, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: 2001.

— The film is complete, and will premiere when the Loch Lomond visitor center opens in spring 2002.
Distribution outside the U.K. may begin earlier.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: mid-2001.

— Over 80% of computer animation is complete, and animation continues at TFX Animation in Montreal.
— Film recording and test screenings have begun.

Roar of Power*

Filmed in the stark expanses of the Kalihari Desert, *Roar of Power* tells the gripping story of a pride of African lions.

Tim Liversedge Productions; distributor: tba; director, producer, cinematographer: Tim Liversedge. Release: September.

— Have filmed lions over the past 18 months. Principal photography is complete.
— Preparing to begin 100% digital post.

Equus: The Story of the Horse

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. Release: October.

— February–April: Race horses and event horses in Victoria and NSW.

The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer/producer: Richard Dale; executive producers: André Picard, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: fall.

— Internal medical imaging was completed in December.
— Editing is under way.

India: Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; cinematographer: James Neihouse; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producer: Chris Palmer. Release: fall.

— February–March: filming near the foothills of the Indian Himalayas, and historical re-creations of tiger hunts in Rajastan.
— May–June: shooting in Canada with trained tigers.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: fall.

— Principal photography is complete
— Editing is under way.

The World's Game

Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jona-

than Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: fall.

— December–April: Filming in Italy, England, and Brazil.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: late 2001.

— January: Chasing lightning storms, flooding, bird breeding, and bush fires.

Everglades (wt)

Super 70 Entertainment/Blue Mountain Films; distributor: tba; director/producers: Bayley Silleck, Jeff Simon; director of photography: Jeff Simon; writers: Bayley Silleck, Alan Ternes. Release: late 2001.

— Have shot about 30,000 feet of 8/70 film throughout the Everglades over the past year.
— Will continue filming wildlife, storms, wet and dry seasons through summer 2001.

Up, Up, and Away

SK Films; distributor: SK Films; director: David Douglas; producer: Diane Roberts; executive producer (NASM): Patricia Woodside; executive producer: Jonathan Barker. Release: late 2001.

— January: Shooting resumes.

Avalanche Hunter

Avalanche Hunter Entertainment; distributor: tba;
(See **IN PRODUCTION** on page 16)



David Breashears, co-director of Everest, is filming Kilimanjaro: Mountain of Many Faces.

(from **FILMS** on page 13)

skydivers, lives for his passion: to fulfill Leonardo's dreams of flying. In attempting to bring Leonardo's vision to reality, Adrian didn't know what an adventure it would be or what his work would give to

science in the end. Being told that the concept couldn't work gave him the courage to prove them wrong.

"To take a risk, one needs courage. Sometimes you lose, sometimes you win."

Produced by **Sky High Entertainment**

in collaboration with **Blue Sky**. Distributed by **Mugen Distribution**.

Australia: Land Beyond Time

late 2001

"A breathtaking journey to one of the most exciting places on Earth—a land more like another planet than another continent—a vast, ancient, and intriguing land isolated from all others for 30 million years.

"*Australia: Land Beyond Time* traces the four-billion-year journey of the southern continent. It explores the lavish richness, diversity, and uniqueness of Australia's life—life that survived and evolved during the most challenging of voyages. It brings to the giant screen animals that hop instead of run, creatures that have fur, yet lay eggs, ants that plant seeds, plants that were the food of dinosaurs, and water birds that fly inland to breed



Australia: Land Beyond Time

(from **IN PRODUCTION** on page 15)

director: E.J. Foerster; director of photography: Roger Vernon; writer: Patrick Hasburgh; producers: Michael Friedman, Alyn Hersovici-Flann. Release: early 2002.

— February: Principal photography will begin in British Columbia.

Lewis and Clark (wt)

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: early 2002.

— February: Will shoot re-creations of crossing the Bitterroot Mountains and of winter in the Mandan village at locations to be determined.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. Release: March 2002.

— November: Shot underwater near Fiji.

— December 2000–May 2001: Shooting in Fiji, Tahiti, Rangi-roa, and the South Pacific.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; producer: Arabella Cecil; producer: David Breashears; executive producer: Houston Museum of Natural Science. March 2002.

— November: Shot on Kilimanjaro.

— January: Shooting aials and wildlife in East Africa.

— Editing has begun.

Pulse: A Stomp Odyssey

James D. Stern Productions/Harriet Leve Productions/Giant Screen Sports; distributor: Giant Screen Sports; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: March 2002.

— Early 2001: Additional filming in locations to be determined.

Jane Goodall's Wild Chimpanzees

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

— November–December 2000: filmed chimps, researchers, and Goodall in Gombe Stream National Park in Tanzania.

— March: Additional shooting in Africa.

Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: spring 2002.

— Have filmed various earthquakes and volcanoes for the last decade.

— Waiting for a cooperative hurricane.

— Will attempt to capture tornadoes and other storms this summer.

—

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; writer: Ian Pearson; production designer: Brent Boates. 3D. Release: 2002.

— Animation is in progress.

Rendez-vous à Paris*

A breathtaking adventure across France: a drama about a young woman competing for the title of "World's Greatest Pilot."

aGépro Cinéma; distributor: Gaumont (in France); director: Eric Magnan; cinematographer: Dominique Gentil; script: Mireille Cardot, Michel Picard; executive producers: Marie Christine de Montbrial, Michel Frichet. Release: 2002.

— Have filmed aerial sequences over Provence.

— Additional filming this summer in Paris and Brittany.

UFOs: Science or Science Fiction?

nWave Pictures; distributor: nWave; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: 2002.

— CGI work is nearly complete. Live action photography will begin later this year.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: fall 2002.

— November: Filmed inside space station during Shuttle mission.

— Plan to shoot during seven shuttle missions.

only every few years when sporadic rains come. It shows how, through the most ingenious strategies, life has managed to flourish on impoverished soils where flood and drought go hand in hand.

“Using high-resolution animation, *Australia: Land Beyond Time* charts the lonely course of the continent, traces its roots, and reveals the oldest known fragments of the Earth’s crust still visible today. In breathtaking LF imagery it surveys some of the most surreal and fascinating landscapes on Earth—ancient eroded sea beds, vibrant red sand dunes that merge with far horizons, and the jewelled sea of its immense coral reef.

“*Australia* is a remarkable journey through time.”

Produced by **Living Pictures (Australia) Pty Limited** and distributed by the **Houston Museum of Natural Science**.

Everglades (wt) late 2001

“There are no other Everglades in the world. They are, and they always have been, one of the unique regions of the earth, remote, never wholly known. —Marjory Stoneman Douglas, *The Everglades: River of Grass* (1947)

“Audiences will explore the Everglades from the source of its waters on the beauti-

ful Kissimmee River and follow through to the largest inland lake in the U.S., Lake Okeechobee, over the endless sawgrass prairies, through the mysterious Big Cypress Swamp, and finally into the mangroves and picturesque Florida Bay.

“In addition to its importance as an ecosystem, it is critical to understand the cultural importance of the Everglades to our history—the traditions, the myths, the literature, and the art that it has inspired

and that are now woven into the fabric of the United States’ identity.”

Produced by **Super 70 Entertainment** and **Blue Mountain Films**; distributor to be announced.

Up, Up, and Away late 2001

“The idea of a vehicle that could lift itself vertically from the ground and hover motionless in the air was probably born at the same time that man first dreamed of flying.

—Igor Sikorsky

“Early fantasies of flight, from flying carpets to magically propelled flying thrones, all were capable of taking off and landing vertically. How these fantasies became reality will be the subject of the **National Air and Space Museum’s** tenth 15/70 film. It will explore all forms of vertical flight, from balloons and airships to vertijets, with a primary focus on the helicopter and its important role in modern civil and military aviation throughout the world.

“*Up, Up, and Away* will combine education and entertainment—as well as action, surprise, and humor—in the spectacular and dramatic fashion for which LF films are famous.”

Produced and distributed by SK Films.



A U.S. Coast Guard helicopter intercepts “drug runners” in a training exercise in *Up, Up, and Away*.



Gannet Strand in the Everglades.

Photo: Clyde Butcher

(from **SHORTS** on page 28)

race car specially modified to hold the giant 15/70 camera.

Towards the end of the evening, Low was coaxed out onto a balcony, ostensibly for photos. As he went outside, the shiny black racing car was rolled out from a hiding place under the balcony and presented to Low as a gift. A 1994 Lola Indycar with an 800-horsepower Ford Cosworth engine, the vehicle cost nearly US\$600,000 when new. However, its history since then—it has been driven by both Mario and **Michael Andretti**, and by **Nigel Mansell** at the 1994 Indianapolis 500—makes it priceless.

The car was purchased by Openwheel from **Newman Haas Racing** for the filming, and since then has been shown by the team at car shows and other events. Amarsy and Serapiglia obtained permission from team owners **Paul Newman** and **Carl Haas** to give it to Low and to paint his name on it, alongside Mario's and Mansell's.

When asked at the party what he intended to do with the car, Low quipped, "When I retire, I'm going to drive it exclusively." This could be an expensive proposition: it gets about 1.8 miles to a gallon of methanol fuel, and needs an engine rebuild every 500 miles. The car is currently on display at a Lamborghini dealership in Montreal.

(If readers happen to notice a dramatic increase in the number of flattering stories about Low and his projects in these pages in coming months, they would have to be very cynical indeed to jump to the conclusion that the editor of *LFX*, who happens to be a racing fan, is hoping to be offered a chance to drive the car. I have a helmet.)

Malta IMAX theater opens

The **Imax Vodaphone Theatre** opened in the Mediterranean island nation of Malta on Dec. 6 with *Everest* and an appearance by the film's star **Araceli Segarra**. Imax co-CEO **Richard Gelfond** was also on hand for the opening.

Built by Malta's **Eden Leisure Group**, the 296-seat 3D/SR house is the first IMAX theater in the Mediterranean. Naming sponsor Vodaphone is a European cell-phone company.

In brief

- **MacGillivray Freeman Films** has signed **Liam Neeson** to narrate *Journey Into Amazing Caves* and the **Moody Blues** to contribute music to the March 2001 release. Neeson also narrated *Everest*.
- **Global Travel and Entertainment Corp.** has applied for permission to build an IMAX theater within the World Cup soccer stadium in Seogwipo, South Korea. The U.S. company's South Korean subsidiary would start construction in February 2002 for an opening in January 2002. World Cup finals will be held there in July 2002.
- **PerkinElmer Optoelectronics'** ORC 15 kW water-cooled xenon lamp (XM150000W/C) has been approved by **Imax Ltd.** for use in IMAX 3D projection systems.
- Spain's **Planeta Group**, the largest publishing company in the Spanish-speaking world, has entered film and television production and is said to be planning an LF film about an unidentified international legend, budgeted at US\$5–6 million.
- Just before leaving office last year, Mexican president **Ernesto Zedillo** attended a screening of *Ocean Oasis* at the IMAX theater in the **Papalote Children's Museum** in Mexico City, at the invitation of **Mick Hager**, executive producer of the film and executive director of the **San Diego Natural History Museum**.

NIST d-cinema meet, Jan. 11–12

The U.S. **National Institute of Standards and Technology** is holding a conference on digital cinema Jan. 11–12 at its headquarters in Gaithersburg, MD, outside Washington, DC. Among the dozens of speakers in the two-day session will be **Imax** vice president **Sean Adkins**, who will address the question, "Cinematic Image Quality: What is it and why does it matter?"

Also speaking will be representatives of **Texas Instruments**, maker of the DLP Cinema chip used in digital projectors; the National Association of Theater Owners; the Motion Picture Association of

America; and others. For more information call 301-975-3883 or visit <http://digitalcinema.nist.gov>.

Companies on the move

The following organizations have recently moved to the addresses below.

Omniversum/Sijthoff Multimedia Holding
PO Box 61667
NL-2506 AR The Hague
Netherlands
(phone and fax unchanged)

Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677, USA
Tel: 949-831-1142
Fax: 949-831-4948

Ron Ascher Productions
293 Terrace Place
Buffalo Grove, IL 60089-1918, USA
Tel: 847-520-0099
Fax: 847-537-7929

Ushio America, Inc.
5440 Cerritos Ave.
Cypress, CA 90630, USA
(phone and fax unchanged)

All's well that ends well

Ian Wilkinson, chief projectionist at the **Houston Museum of Natural Science** writes on the 1570.com Web site:

"On December 29, 2000, we had a fellow come in to the theater and coerce our projectionist into letting him propose marriage in the theater. He even brought a script for our staff to follow. The prospective bridegroom had the bride-to-be's friends and family show up and hide at the back of the theater, then had the projectionist ask her (over the PA) to step down to the stage area and wait. The lights go out and the spotlight goes up on the groom asking her to marry him.

"The usher cuts in at this point (in accordance with the script) and threatens that there will be no movie if she declines the marriage offer.

"She said yes, and everybody was happy."

THE LF EXAMINER INDEX

December 2000

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 150 releases (conventional and LF) as listed by *Variety* is also included. Key to film abbreviations is on page 25.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
12/07/2000	Cyberwor	346,067	22 (18)*	3,280,328	46,021	427,642	3,707,970	9	37	6	43
	MJTTM	121,304	28	13,875,737	31,729	688,715	14,564,452	31	15	5	20
	MOE	108,575	29	40,215,228	23,560	29,953,988	70,169,216	124	16	12	28
	Fantasia	81,844	37	60,221,472	217,820	28,849,857	89,081,329	48	30	-	30
	CDS	78,075	39	8,334,603	45,668	4,977,246	13,311,849	44	16	7	23
	Galapago	61,533	47 (45)*	8,342,608	14,209	3,202,412	11,545,020	59	8	3	11
	Trex	20,721	77 (66)*	35,331,568	156,249	20,711,460	56,043,028	120	8	13	21
	IOTS	10,635	90 (79)*	8,914,832	-	4,356,193	13,271,025	85	3	-	3
	AlienAdv	9,071	81	3,242,093	62,929	3,348,421	6,590,514	67	2	6	8
	E3D	5,967	91	5,116,897	101,993	12,484,423	17,601,320	86	3	14	17
	ATSOT	5,944	92	15,447,112	10,375	19,184,298	34,631,410	264	3	3	6
	AEK	3,176	110	13,369,186	70,736	6,904,889	20,274,075	136	4	5	9
	S&R	2,954	116 (112)*	5,212,122	9,711	2,434,758	7,646,880	62	4	4	8
	TR	2,520	114	16,627,166	4,162	12,115,756	28,742,922	171	3	2	5
	MTA	1,482	128	2,054,556	-	463,174	2,517,740	113	1	-	1
	WOC	-	-	14,728,456	15,837	18,633,536	33,361,992	291	-	3	3
12/14/2000	Cyberwor	254,477	24 (20)*	3,534,805	120,499	548,141	4,082,946	10	37	8	45
	MJTTM	111,265	32	13,987,002	32,127	720,842	14,707,844	32	15	5	20
	MOE	67,423	37	40,282,651	23,560	29,977,548	70,260,199	123	16	12	28
	CDS	63,639	38	8,403,695	51,083	5,030,763	13,434,458	45	16	7	12
	Fantasia	57,193	40	60,278,665	-	28,849,857	89,138,552	49	30	-	30
	Galapago	42,544	67 (50)*	8,385,152	19,711	3,222,123	11,607,275	60	10	2	12
	Trex	22,927	68 (59)*	35,354,495	100,113	20,811,573	56,166,068	121	10	13	23
	Extreme	16,103	84	10,485,293	34,882	10,898,033	21,383,326	89	7	10	17
	E3D	9,015	86	5,125,912	150,340	12,634,763	17,760,675	87	3	14	17
	ATSOT	8,703	89	15,457,115	10,599	19,196,839	34,653,954	265	3	3	6
	IOTS	7,240	96 (95)*	8,922,072	-	4,356,193	13,278,265	86	4	-	4
	AlienAdv	5,155	98	3,247,248	60,764	3,409,185	6,656,433	68	2	6	8
	TR	3,464	107	16,630,630	3,800	12,120,604	28,751,234	172	3	2	5
	S&R	1,668	122 (121)*	5,213,790	14,590	2,444,469	7,658,259	63	3	4	7
	AEK	1,202	128	13,370,388	17,994	6,922,883	20,293,271	137	4	5	9
	MTA	443	137	2,054,259	-	463,174	2,517,433	114	1	-	1
	WOC	-	-	14,728,456	13,908	18,645,655	33,374,111	292	-	3	3
12/21/2000	Cyberwor	288,336	26 (21)*	3,823,141	84,535	632,676	4,455,817	11	38	9	45
	MJTTM	117,652	29	14,104,654	31,621	752,463	14,857,117	33	16	5	21
	MOE	87,778	34	40,407,506	178,362	30,132,350	70,539,856	125	16	12	28
	CDS	71,627	38	8,476,598	48,234	5,079,358	13,555,956	46	16	15	31
	Trex	66,565	52 (39)*	35,421,060	215,076	21,026,649	56,447,709	122	10	13	23
	Fantasia	53,659	41	60,332,324	50,143	28,900,000	89,232,324	50	30	-	30
	Galapago	46,961	55 (45)*	8,432,113	95,717	3,317,840	11,749,953	61	9	2	12
	Extreme	18,400	62	10,503,692	23,280	10,920,183	21,423,875	90	9	11	20
	IOTS	8,930	89 (75)*	8,931,002	-	4,356,193	13,287,195	87	3	-	3
	E3D	8,459	75	5,134,371	125,427	12,730,190	17,864,561	88	3	14	17
	ATSOT	5,238	93	15,463,080	9,402	19,205,531	34,668,611	266	3	3	6
	TR	4,292	101	16,634,922	7,586	12,128,190	28,763,112	173	3	2	5
	S&R	4,257	120 (103)*	5,218,047	16,132	2,475,191	7,693,238	64	4	4	8
	AlienAdv	3,278	81	3,253,526	61,254	3,470,439	6,723,965	69	2	6	8
	AEK	2,090	122 (113)*	13,372,478	8,292	6,931,175	20,303,653	138	4	5	9
	MTA	525	129	2,054,379	-	463,174	2,517,553	115	1	-	1
	WOC	-	-	14,728,456	6,208	18,660,056	33,388,512	293	-	3	3
12/28/2000	STTM	-	-	-	-	57,098	57,098	11	-	8	8
	Everest	-	-	77,417,861	-	30,166,017	107,583,878	146	-	-	-
	Dolphins	-	-	27,364,734	-	8,717,600	36,082,334	42	-	-	-
	Cyberwor	342,693	33 (27)*	4,165,834	120,932	753,608	4,919,442	12	38	9	45
	CDS	125,969	36	8,607,969	43,481	5,121,115	13,729,084	47	16	15	31
	MJTTM	122,464	37	14,227,118	30,694	183,157	15,010,275	34	16	6	22
	Fantasia	99,057	38	60,431,381	-	28,900,000	89,331,381	51	32	-	32
	Trex	87,375	49 (40)*	35,508,435	-	21,026,649	56,535,084	123	10	13	23
	Galapago	62,007	52 (43)*	8,494,120	21,806	3,339,646	11,833,766	62	9	2	12
	MOE	51,758	45	40,459,264	18,247	30,150,597	70,609,861	126	16	12	28
	Extreme	31,176	50	10,534,868	19,426	10,938,630	21,473,498	91	9	11	20
	IOTS	11,133	76 (67)*	8,942,135	-	4,356,193	13,298,328	88	3	-	3
	ATSOT	10,562	68	15,472,492	6,894	19,213,318	34,685,810	267	3	3	6
	S&R	4,368	94 (80)*	5,222,415	5,798	2,480,989	7,703,404	65	3	4	7
	MTA	3,736	82	2,057,547	-	463,174	2,520,721	116	2	-	2
	AEK	2,653	95 (87)*	13,375,131	18,599	6,949,774	20,324,905	139	3	5	8
	TR	2,240	91	16,637,162	15,514	12,143,704	28,780,866	174	3	2	5
	WOC	-	-	14,728,456	14,949	18,675,631	33,404,087	294	-	3	3

* *Variety* used partial-week figures instead of full-week totals for Imax's films, which resulted in a lower rank for those films than they deserved. The rank those films should have received is shown in parentheses.

Bookings: January 2001 by Film

507 bookings of 75 films in 222 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your

theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

Starting this month we have elected to eliminate the

Status column from these tables. This data point is changing too quickly, and thus has become impractical to attempt to collect and present accurately.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Boksborg Mil	9/15/00	9/30/01	AlienAdv	Syracuse	11/00	2/01		Bangkok	12/5/00	12/5/01
	Buffalo Reg	8/11/00	2/10/01		Auckland	11/00	11/01		Berlin CS	11/16/00	5/10/01
	Dusseldorf NeUe	7/31/00	7/30/01		Berlin CS	2/00	6/01		Bristol	10/20/00	10/19/01
	Edmonton SSC	2/18/00	2/18/01		Dallas Cmk	12/1/00	4/30/01		Chicago NP	10/6/00	4/5/01
	Indianapolis WR	6/20/00	2/27/01		Dusseldorf NeUe	1/18/01	5/1/01		Columbus Mar	10/6/00	4/5/01
	Munich	5/1/99	1/31/01		Edmonton FP	5/00	4/01		Dallas Cmk	10/6/00	4/5/01
	Orlando Muv	10/13/00	1/13/01		Hampton	1/12/01	5/30/01		Dearborn	10/6/00	10/6/01
	Oslo	12/1/00	6/1/01		Politiers 870 3D	2/1/00	2/1/02		Dublin Reg	10/6/00	4/5/01
	Richmond SMV	1/13/01	4/27/01		Roanoke	7/00	2/01		Fort Lauderdale	10/6/00	10/6/01
	Seattle PSC 1	10/31/00	4/30/01		Seoul	7/00	2/01		Fresno Edw	11/17/00	5/17/01
	Speyer Dome	8/18/99	2/17/01		Sydney Imx	11/00	11/01		Galveston	10/6/00	4/5/01
	Stockholm	3/1/00	8/30/01	Amazon	Cleveland	11/1/00	4/1/01		Honolulu Con	10/13/00	4/13/01
	Sudbury	5/1/00	6/30/01		Hull	10/6/00	2/28/01		Houston Edw	10/6/00	4/5/01
	Taipei AM	7/1/00	6/30/01		Indianapolis CMI	11/10/00	6/10/01		Irvine Edw	10/6/00	4/5/01
	Warsaw IT	9/7/00	3/7/02		Louisville	10/7/00	4/6/01		King of Prussia UA	10/6/00	4/5/01
	Wash NMNH	5/12/99	12/31/03		Monterrey Mex	9/2/00	2/7/01		Langley FP	10/6/00	4/5/01
Africa	Amneville Gau	5/23/00	4/01		Norwalk	1/12/01	6/14/01		Las Vegas Imx	11/17/00	5/17/01
	Birmingham	11/24/00	3/15/01		Philadelphia	10/1/00	4/1/01		Lincolnshire Reg	10/6/00	4/5/01
	Huntsville	11/15/00	1/15/01		Tampa MOSI	11/17/00	5/24/01		London ONT	11/10/00	5/10/01
	Jackson MS	7/4/00	1/4/01		Tijuana	6/3/00	4/2/01		London SM	10/20/00	10/19/01
	Jersey City	10/31/00	3/31/01	ATSOT	Bangkok	10/1/00	2/28/01		Los Angeles Sony	10/6/00	4/5/01
	Kuwait City	12/25/00	12/24/01		Melbourne Imx	8/21/00	1/31/01		Manchester UCI	11/10/00	5/9/01
	Roanoke	1/20/01	6/29/01	Beavers BP	Syracuse	1/1/01	1/31/01		Miami Imx	10/6/00	4/6/01
	Vancouver Imx	9/00	4/02		Berlin Disc	10/2/98	4/1/01		Mississauga FP	10/6/00	4/5/01
	Yunelin Hsien 1	2/00	1/01		Bochum NeUe	12/18/97	3/1/01		Montreal FP	10/6/00	4/5/01
AIWC	Adelaide Imx	1/21/01	7/21/01		Bristol	7/1/00	4/1/01		Nagano Hot	12/2/00	4/30/01
	Atlanta FMNH	9/5/00	3/1/01		Glasgow	10/5/00	2/1/01		New Rochelle Reg	10/6/00	4/5/01
	Auckland	1/21/01	7/21/01		Kitakyushu	4/1/00	3/31/01		New York Sony	10/6/00	4/5/01
	Boston MOS	10/6/00	2/6/01		London SM	10/2/00	10/1/01		Nyack Imx	10/6/00	4/5/01
	Brisbane Imx	1/21/01	7/21/01		Lucerne	5/1/00	2/28/01		Ontario Edw	10/6/00	4/5/01
	Melbourne Imx	6/22/00	1/21/01		Melbourne Imx	6/15/99	1/31/01		Orlando Muv	10/13/00	4/13/01
	Perth Imx	6/22/00	1/21/01		Montpellier Gau	5/1/00	5/1/01		Osaka Sun	12/1/00	5/31/01
	Philadelphia	10/1/00	4/1/01		San Jose	5/4/00	5/3/03		Oslo	11/29/00	11/29/01
	San Diego RHF	5/19/00	1/12/01		Valencia Spn	5/1/00	4/16/01		San Francisco Sony	10/6/00	4/5/01
	Sydney Imx	6/22/00	1/21/01	CDS	Vienna	12/8/00	1/25/01		Seattle PSC 2	11/10/00	5/10/01
AJ	Charlotte	11/24/00	6/1/01		Warsaw IT	9/7/00	9/7/01		Tempe Imx	1/31/01	7/30/01
	Denver MNH	10/3/00	3/31/01		Auckland	9/1/00	1/31/01		Toronto FP	10/6/00	4/5/01
	Edmonton SSC	9/15/00	1/12/01		Brisbane Imx	12/24/99	1/31/01		Toronto OSC	11/10/00	5/3/02
	Hong Kong	10/18/00	2/19/01		Buford Reg	11/27/00			Tsuruga	1/1/01	5/31/01
	Hull	10/6/00	3/31/01		Cathedral City	11/2/00	1/31/01		Valencia Edw	10/6/00	4/6/01
	Richmond SMV	9/16/00	1/12/01		Edmonton FP	11/3/00	2/1/01		Vancouver Imx	10/6/00	4/5/01
	Saint Louis SC	1/15/01	5/3/01		Little Rock	11/18/00	1/14/01		Vaughan FP	10/6/00	4/5/01
	Sandy	12/15/00	3/15/01		Nashville Reg	10/20/00	2/1/01		Virginia Beach	11/24/00	5/1/01
	Sudbury	1/01	4/01		Omiya	11/1/00	1/31/01		Woodridge Cmk	10/6/00	4/5/01
	Taipei MCRC	7/1/00	6/30/01		Rochester Cmk	10/20/00	3/1/01	DIA	Berlin CS	8/1/00	2/28/01
Alaska	Vienna	12/8/00	1/25/01		San Francisco Sony	11/15/00	3/1/01		Houston SCH	1/18/93	7/12/02
	Vienna	1/26/01	4/5/01		Singapore SC	11/1/00	3/1/01		Huntsville	1/1/00	12/31/01
	Winnipeg Imx	11/1/00	2/28/01		Sydney Imx	12/24/99	1/31/01	DIS	KSC 1	7/21/85	
	Branson	5/1/99	1/1/01		Victoria	9/1/00			Hastings	10/6/97	
	Charlotte	9/4/00	3/2/01		Winnipeg Imx	11/1/00			Houston SCH	7/30/94	7/12/02
	Dwingeloo	4/29/00	3/31/01	ChanJian	Hamaoka	10/1/00	3/31/01	Discov Dolphins	Huntsville	10/1/98	12/31/01
	Edmonton FP	9/15/00	1/12/01		Karuizawa Sei	12/20/00	3/31/01		Manchester UCI	11/10/00	11/9/01
	Fort Worth	9/29/00	3/5/01	CV	Brussels	9/1/00	2/28/01		Norwalk	10/28/94	1/1/01
	Kyoto	3/21/98	2/28/02		Fort Worth	10/1/00	10/1/03		Tampa MOSI	11/11/98	
	Little Rock	8/26/00	1/15/01		Hampton	1/8/99	12/31/01		Shima	4/10/98	3/31/01
	Melbourne Imx	10/19/00	3/31/01	Cyberwor	San Jose	10/12/00	2/28/01		Baltimore	10/00	3/01
	Pittsburgh	10/1/00	3/2/01		Addison Mar	10/6/00	4/5/01		Barcelona	10/15/00	10/14/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
E3D	Boise Edw	10/15/00	3/14/01	Fantasia	Bristol	1/15/01	7/01	JL5	Tulsa Cmk	6/1/00	6/30/02
	Branson	4/14/00	4/10/01		Colorado Springs Cmk	12/15/00	2/01		Virginia Beach	6/15/96	4/30/01
	Cleveland	4/14/00	1/01		Halifax	10/5/00	4/5/01		Warsaw IT	9/7/00	
	Columbus COSI	12/15/00	5/31/01		Honolulu Con	8/18/00	8/17/02		Norwalk	9/28/00	1/11/01
	Denver MNH	3/10/00	5/31/01		Madrid	6/22/00	6/22/01		Berlin Disc	8/15/00	8/14/01
	Fresno Edw	10/15/00	3/14/01		Malta	12/6/00	12/7/02		Bochum NeUe	8/26/99	8/25/01
	Glasgow	10/5/00	10/4/01		Manchester UCI	11/10/00	5/10/01		Dusseldorf NeUe	8/26/99	8/25/01
	Huntsville	1/10/01	2/1/02		Munich	4/12/99	4/01		Indianapolis WR	5/1/00	8/15/01
	Irvine Edw	10/20/00	3/19/01		Philadelphia	6/23/00	1/1/01		Ontario Edw	5/1/00	12/31/01
	London ONT	9/8/00	3/8/01		Regina	9/29/00	9/28/01	LB	Sinsheim	10/26/96	5/20/01
	Los Angeles CSC	10/20/00	6/30/01		Spokane	12/15/00	6/01		Chattanooga	5/3/96	5/3/01
	Louisville	7/1/00	1/1/01		Tijuana	11/4/00	5/4/01		Sinsheim	6/98	5/20/01
	Lucerne	11/1/00	4/30/01		Tulsa Cmk	12/1/00	1/01		Virginia Beach	6/96	4/01
	Madrid	3/15/00	3/14/02		Victoria	6/1/00	1/1/01	LS	Addison Mar	9/1/00	8/31/01
	Memphis Pink	11/4/00	5/1/01		Vienna	1/26/01	4/5/01		Albuquerque	8/1/00	1/31/01
	Mexico City Pap	10/1/00	5/31/01		Yellowstone	11/1/99	10/31/02		Hartford Crn	10/27/400	3/1/01
	Miami Imx	9/23/00	3/23/01		Baltimore	11/1/00	1/26/01		Jakarta	6/5/00	6/4/01
	Montpellier Gau	11/1/00	10/31/01		Dearborn	11/19/00			Kuwait City	3/1/00	2/28/01
	Myrtle Beach	3/10/00	3/01		Indianapolis WR	11/1/00			Manchester UCI	11/10/00	5/9/01
	Oklahoma City	6/1/00	2/01		Rochester Cmk	11/23/00		MJTTM	Villahermosa	11/1/00	5/31/01
	Ontario Edw	10/20/00	3/19/01		Seattle PSC 2	11/24/00			Adelaide Imx	11/3/00	
	Pensacola	3/10/00	3/8/01	FITS FOK	Poitiers MC	2/5/00	5/2/01		Auckland	10/18/00	7/18/01
	Philadelphia	1/15/01	7/15/01		Kuwait City	4/17/00	4/16/01		Brisbane Imx	9/28/00	3/28/01
	Quebec	10/24/00	2/23/01		Victoria	9/22/00	3/5/01		Cathedral City	5/5/00	5/01
	Rochester MSC	11/3/00	10/31/01		Addison Mar	6/23/00	6/22/01		Charleston Mil	12/15/00	6/15/01
	Saint Augustine	10/15/00	4/15/01		Bochum Neue	9/1/00	8/31/02		Chicago MSI	5/5/00	5/01
	San Simeon	12/10/00	5/01		Chattanooga	8/26/00	10/31/01		Edmonton FP	12/1/00	6/1/01
	Sandton Mil	10/20/00	4/19/01		Fort Worth	10/1/00	3/31/01		Harrisburg	11/11/00	5/11/01
	Sandy	11/10/00	5/10/01		Honolulu Con	5/1/00	5/1/01		Hutchinson	12/15/00	6/15/01
	Stockholm	10/1/00	3/31/02		Las Vegas Imx	5/5/00	5/5/01		Kansas City Zoo	9/1/00	1/31/01
	Syracuse	9/6/00	2/01		Nagoya OT	9/30/00	3/31/01		Las Vegas Imx	5/5/00	1/01
	Valencia Edw	10/20/00	3/19/01		Norwalk	9/29/00	1/11/01		Melbourne Imx	11/3/00	
	Ankara	7/00	5/01		Vienna	12/8/00	3/31/01		Miami Imx	5/5/00	1/01
	Barcelona	5/11/00	5/01	GC	Woodridge Cmk	6/23/00	6/22/01		Myrtle Beach	6/17/00	1/5/01
	Bradford	4/00	4/01		Grand Canyon	11/1/99	2/28/02		New Orleans	9/1/00	3/1/01
	Buffalo Reg	10/00	1/01		Kansas City Sci	11/10/00	3/2/01		New York Sony	5/5/00	
	Cheshire Oaks	6/00	6/01		Karlshamn	9/1/00	9/1/01		Perth Imx	12/7/00	6/7/01
	Columbus COSI	6/1/00	2/28/01		Pitea	6/3/00	6/3/01		San Francisco Sony	12/15/00	4/15/01
	Fort Lauderdale	12/1/00	12/1/01		Poitiers Imax	2/5/00	2/5/01		San Jose	9/21/00	3/21/01
	Frankfurt NeUe	6/00	3/31/01		Rochester MSC	1/00			Shreveport	11/11/00	5/11/01
	Kansas City Sci	11/10/99	4/01		Saint Louis Arch	12/1/00	5/25/01		Stockholm	9/22/00	9/21/02
	London BFI	5/1/00	5/01		San Jose	6/1/00	6/1/02		Sydney Imx	9/15/00	3/15/01
	Madrid	10/00	10/01		Shenyang	1/1/00	1/1/01		Tokyo IMAX	9/2/00	3/2/01
	Montpellier Gau	4/1/00	3/31/01	GF	Charlotte	9/16/99	8/15/01		Wash NASM	5/5/00	7/01
	Rochester Cmk	1/12/01	4/30/01		Lubbock	11/17/00	3/14/01	MOE	Zion	10/6/00	4/6/01
	Aguascalientes	10/00	5/01		Reno Fleisch	11/17/00	2/28/01		Anchorage	12/99	1/01
	Calgary SC	12/1/00	12/1/01		Sudbury	1/00	12/02		Baltimore	5/20/99	6/30/01
	Copenhagen	12/1/00	12/1/01		Vantaa	9/1/00	8/31/01		Bangkok	5/1/00	2/1/01
	Duluth	10/00	1/01	GN	Duluth	12/00	4/01		Boston MOS	1/1/01	6/15/01
	Hague	7/00	7/01		Stockholm	9/00	1/01		Bradford	1/1/01	3/21/01
	Leon Exp	1/1/01	3/31/01		Omaha	10/1/00	4/1/01		Brisbane Imx	2/1/00	2/1/01
	Lucerne	10/00	1/01		San Simeon				Bristol	8/7/00	1/7/01
	Memphis Pink	1/12/01	2/28/01		Sinsheim	5/15/98			Cathedral City	5/1/00	5/1/01
	Paris Geo	7/00	7/01		Virginia Beach	4/1/98	4/30/01		Chattanooga	10/1/00	3/31/01
	Stockholm	5/00	3/01		Lincolnshire Reg	11/1/00	1/1/01		Fort Worth	1/1/01	7/1/01
	Valencia Spn	12/1/00	12/1/01		Melbourne Imx	11/15/00	1/31/01		Hague	10/12/00	6/11/01
	Virginia Beach	4/1/98	4/30/01	IOTS	Nagashima	9/6/00	2/28/01		Hastings	12/5/00	6/12/01
	Fargo	10/6/00	4/6/01		Regina	9/30/00	2/28/01		Karlshamn	1/14/00	1/14/01
	Harrisburg	8/15/00	1/15/01		Taipei MCRC	7/1/00	6/30/01		Las Vegas Imx	12/00	6/30/01
	Hutchinson	10/1/98	3/11/01		Toronto OSC	1/28/00	7/15/01		Lehi	11/15/00	2/14/01
	La Coruna	11/1/00	10/31/01		Apple Valley Imx	7/15/00	12/31/01		Lincolnshire Reg	9/1/00	1/1/01
	Las Palmas	7/1/00	6/30/01	ITD	Baltimore	10/6/00	10/5/02		Lubbock	9/15/00	1/31/01
	Malta	12/6/00			Chattanooga	4/1/97	5/3/01		Manchester UCI	11/10/00	4/10/01
	Norwalk	6/30/00	6/14/01		Galveston	1/00	1/01		Milwaukee	10/28/00	5/1/01
	Oklahoma City	12/22/00	1/1/01		Irvine Edw	5/1/00	12/31/01		New Orleans	6/1/00	3/1/01
	Poitiers Omni	2/5/00	2/5/01		Ontario Edw	5/1/00	12/31/01		Norwalk	3/11/00	1/11/01
	Villahermosa	7/12/00	1/11/01		Oslo	12/1/00	6/1/01		Orlando SC	11/4/00	2/28/01
	Winnipeg Imx	1/1/01	2/28/01		Rochester Cmk	6/1/00	6/1/02		Portland	11/1/00	6/30/01
	Berlin Disc	5/2/00	4/01		Sinsheim	5/15/98	5/20/01		Saint Louis SC	1/7/00	1/6/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
MOF	Stockholm	12/00		SC	Honolulu Con	5/1/00	5/1/01	TRF	Ontario Edw	5/1/00	12/31/01
	Sudbury	1/1/01	9/1/01		Kaohsiung	7/1/00	6/30/01		Oslo	4/12/00	10/11/01
	Vancouver Imx	12/00	6/01		Laie	5/1/00	5/1/01		Poitiers Solido	2/1/00	1/31/03
	Vienna	10/6/00	1/25/01		London ONT	5/1/00	8/30/01		Providence Imx	10/31/00	4/13/01
	Birmingham	8/5/00	1/10/01		Quebec	4/1/00	3/31/02		Richmond SMV	1/1/01	6/8/01
	Huntsville	1/10/01	1/9/02		Tulsa Cmk	5/1/00	5/1/01		Seattle PSC 2	5/1/00	3/31/01
	Kansas City Sci	7/14/00	3/1/01		Woodridge Cmk	5/1/00	5/1/01		Sinsheim	3/18/99	
	Oklahoma City	10/00	2/01		Dayton	5/27/00	1/27/01		Sudbury	4/7/00	6/30/01
MTM	Pensacola	11/8/96		SE	Toronto OSC	3/6/98	3/31/02	TTL	Townsville	4/21/00	3/14/01
	Vienna	10/6/00	4/5/01		Toronto OSC	11/17/00	1/7/01		Vaughan FP	5/1/00	2/12/01
	Addison Mar	9/1/00	9/1/01	SI	Berlin Disc	12/31/00	4/30/01		Virginia Beach	1/8/99	4/30/01
	Houston SCH	6/28/97	12/31/01		Copenhagen	9/15/00	2/28/01		London ONT	10/1/00	6/1/01
	Indianapolis WR	5/1/00	2/27/01		Oakland	9/15/00	9/14/01		Shreveport	10/00	6/01
MWH	San Diego RHF	1/12/01	3/15/01	SOLE	Reno Fleisch	9/15/00	5/5/01	UGs	Syracuse	12/1/00	12/31/01
	San Jose	5/4/00	5/3/03		Vancouver SW	11/10/00			Sinsheim	5/1/00	3/01
	Tampa MOSI	9/1/00	3/15/01		Bristol	4/1/00	4/1/02		Valencia Spn	5/1/00	5/31/01
	Vienna	1/26/00	4/15/01	STTM	Berlin CS	10/12/00	2/12/01	WABOS	Paris Geo	2/1/00	
	Niagara	Beijing	12/31/00		Berlin Disc	10/12/00	4/12/01		Lehi	11/15/00	3/31/01
OG	Niagara	7/1/86		Supespee	Bochum NeUe	11/9/00	5/9/01	Wildfire	Portland	10/1/00	2/1/01
	San Jose	6/1/00	6/1/02		Frankfurt NeUe	11/8/00	5/8/01		Saint Louis SC	9/8/00	1/4/01
	Tianjin	1/1/01	12/31/01		Lucerne	12/8/00	1/31/01		Sioux Falls	12/16/00	5/25/01
	Karuizawa Sei	12/20/00	3/31/01		Munich	11/1/00	4/30/01		Columbus Mar	9/1/00	3/1/01
	Pittsburgh	7/30/00	4/6/01		Oslo	11/16/00	2/15/01		Fort Lauderdale	3/1/00	1/9/01
OMATS	Sioux Falls	10/1/00	1/31/01	T40	Paris Geo	1/20/01	2/4/01	WOC	Hastings	12/5/00	3/19/01
	Sudbury	9/5/00	1/7/01		Vienna	12/8/00	4/6/01		Monrovia Krik	11/17/00	2/7/01
	Barcelona	5/12/00	5/10/01		Indianapolis WR	5/1/00	12/31/01		Amneville Gau	10/23/00	3/1/01
	Brussels	5/1/00	3/31/01		San Diego RHF	3/1/99	2/28/01		Bangkok	10/24/00	3/10/01
	Mexico City Pap	1/1/01	8/31/01		Syracuse	9/1/97	6/30/02	Wolves	Addison Mar	9/1/00	3/1/01
OO	Montpellier Gau	8/31/00	9/30/01	T90	Cincinnati	11/24/00	3/9/01		Alamogordo	10/1/00	4/30/01
	Montreal FP	8/15/99			Norwalk	11/20/98	12/31/03		Albuquerque	4/1/00	1/3/02
	Norwalk	1/12/01	6/14/01		Hutchinson	9/5/00	6/30/01		Anchorage	5/14/00	5/20/04
	Oslo	5/1/00	2/1/01		Kuala Lumpur NP	7/16/00	7/15/01		Dearborn	5/1/00	1/1/01
	Paris Geo	11/10/99	2/1/01		Oakland	7/1/00	7/1/01		Edmonton SSC	9/1/00	6/1/01
ROF	Taipei AM	7/15/00	7/14/01	TBAA	Saint Louis SC	9/5/00	1/4/01	Yell	London ONT	8/10/00	6/30/01
	Wash NMNH	9/12/00			Brussels	9/1/00	2/28/01		Saint Paul	10/1/00	9/1/01
	Harrisburg	1/1/01	6/1/01		Charleston Mil	9/1/00	2/1/02		San Antonio	1/12/01	5/12/01
	Mobile	9/20/00	6/1/01		Dearborn	5/1/00	5/1/01		San Diego RHF	10/6/00	3/01
	Roanoke	11/24/00	6/29/01		Hastings	9/19/00	6/5/01		Seattle PSC 1	1/1/00	3/1/01
RSATM	Irvine Edw	9/15/00	3/15/01	TR	Honolulu Con	5/1/00	2/28/01	ZC	Syracuse	11/4/00	
	Nashville Reg	9/15/00	3/15/01		Houston Edw	9/15/00	3/15/01		Tianjin	1/1/01	12/31/01
	Speyer Imax	5/1/00	2/1/01		Irvine Edw	5/1/00	12/31/01		Zion	11/1/00	4/30/01
	Warsaw IT	9/6/00	9/5/01		Madrid	3/23/00	3/22/01				
	Buffalo Reg	8/11/00	2/10/01		Menlyn Mil	10/6/00	4/30/01				
S&R	Dallas Cmk	5/1/00	5/1/01		Omaha	8/1/00	4/15/01				

January 2001 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Addison Mar	Cyberwor	10/6/00	4/5/01	Baltimore	AlienAdv	11/00	11/01	Berlin Disc	BP	10/2/98	4/1/01
	Galapago	6/23/00	6/22/01		CDS	9/1/00	1/31/01		Extreme	5/2/00	4/01
	LS	9/1/00	8/31/01		MJTTM	10/18/00	7/18/01		L5	8/15/00	8/14/01
	MTM	9/1/00	9/1/01		Dolphins	10/00	3/01		SI	12/31/00	4/30/01
	Wolves	9/1/00	3/1/01		Fantasia	11/1/00	1/26/01	Birmingham	STTM	10/12/00	4/12/01
Adelaide Imx	AIWC	1/21/01	7/21/01	Bangkok	ITD	10/6/00	10/5/02		Africa	11/24/00	3/15/01
	MJTTM	11/3/00			MOE	5/20/99	6/30/01		MOF	8/5/00	1/10/01
Aguascalientes	E3Dcc	10/00	5/01		ATSOT	10/1/00	2/28/01	Bochum NeUe	BP	12/18/97	3/1/01
	Wolves	10/1/00	4/30/01		Cyberwor	12/5/00	12/5/01		Galapago	9/1/00	8/31/02
Albuquerque	LS	8/1/00	1/31/01		MOE	5/1/00	2/1/01		L5	8/26/99	8/25/01
	Wolves	4/1/00	1/3/02	Barcelona	WOC	10/24/00	3/10/01	Boise Edw	STTM	11/9/00	5/9/01
Amneville Gau	Africa	5/23/00	4/01		Dolphins	10/15/00	10/14/01		Dolphins	10/15/00	3/14/01
	WOC	10/23/00	3/1/01		E3D	5/11/00	5/01	Boksborg Mil	AEK	9/15/00	9/30/01
Anchorage	MOE	12/99	1/01		OMATS	5/12/00	5/10/01		AIWC	10/6/00	2/6/01
	Wolves	5/14/00	5/20/04	Beijing	Niagara	12/31/00	12/30/01	Boston MOS	MOE	1/1/01	6/15/01
Ankara	E3D	7/00	5/01		AlienAdv	2/00	6/01		MOE	1/1/01	6/15/01
	Apple Valley Imx	ITD	7/15/00		Cyberwor	11/16/00	5/10/01	Bradford	E3D	4/00	4/01
Atlanta FMNH	AIWC	9/5/00	3/1/01		DIA	8/1/00	2/28/01		MOE	1/1/01	3/21/01
	Auckland	AIWC	1/21/01		STTM	10/12/00	2/12/01	Branson	Alaska	5/1/99	1/1/01
									Dolphins	4/14/00	4/10/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Brisbane Imx	AIWC	1/21/01	7/21/01		Wildfire	3/1/00	1/9/01	Karuizawa Sei	ChanJian	12/20/00	3/31/01
	CDS	12/24/99	1/31/01	Fort Worth	Alaska	9/29/00	3/5/01		OG	12/20/00	3/31/01
	MJTMM	9/28/00	3/28/01		CV	10/1/00	10/1/03	King of Prussia UA	Cyberwor	10/6/00	4/5/01
	MOE	2/1/00	2/1/01		Galapago	10/1/00	3/31/01	Kitakyushu	BP	4/1/00	3/31/01
Bristol	BP	7/1/00	4/1/01		MOE	1/1/01	7/1/01	KSC 1	DIA	7/21/85	
	Cyberwor	10/20/00	10/19/01	Frankfurt NeUe	E3D	6/00	3/31/01	Kuala Lumpur NP	TBAA	7/16/00	7/15/01
	Extreme	1/15/01	7/01		STTM	11/8/00	5/8/01	Kuwait City	Africa	12/25/00	12/24/01
	MOE	8/7/00	1/7/01	Fresno Edw	Cyberwor	11/17/00	5/17/01		FOK	4/17/00	4/16/01
	SOLOE	4/1/00	4/1/02		Dolphins	10/15/00	3/14/01		LS	3/1/00	2/28/01
Brussels	CV	9/1/00	2/28/01	Galveston	Cyberwor	10/6/00	4/5/01	Kyoto	Alaska	3/21/98	2/28/02
	OMATS	5/1/00	3/31/01		ITD	1/00	1/01	La Coruna	Everest	11/1/00	10/31/01
	Trex	9/1/00	2/28/01	Glasgow	BP	10/5/00	2/1/01	Laie	S&R	5/1/00	5/1/01
Buffalo Reg	AEK	8/11/00	2/10/01		Dolphins	10/5/00	10/4/01	Langley FP	Cyberwor	10/6/00	4/5/01
	E3D	10/00	1/01	Grand Canyon	GC	11/1/99	2/28/02	Las Palmas	Everest	7/1/00	6/30/01
	S&R	8/11/00	2/10/01	Hague	E3Dcc	7/00	7/01	Las Vegas Imx	Cyberwor	11/17/00	5/17/01
Buford Reg	CDS	11/27/00			MOE	10/12/00	6/11/01		Galapago	5/5/00	5/5/01
Calgary SC	E3Dcc	12/1/00	12/1/01	Halifax	Extreme	10/5/00	4/5/01		MJTMM	5/5/00	1/01
Cathedral City	CDS	11/2/00	1/31/01	Hamaoka	ChanJian	10/1/00	3/31/01		MOE	12/00	6/30/01
	MJTMM	5/5/00	5/01	Hampton	AlienAdv	1/12/01	5/30/01	Lehi	MOE	11/15/00	2/14/01
	MOE	5/1/00	5/1/01		CV	1/8/99	12/31/01		Whales	11/15/00	3/31/01
Charleston Mil	MJTMM	12/15/00	6/15/01	Harrisburg	Everest	8/15/00	1/15/01	Leon Exp	E3Dcc	1/1/01	3/31/01
	Trex	9/1/00	2/1/02		MJTMM	11/11/00	5/11/01	Lincolnshire Reg	Cyberwor	10/6/00	4/5/01
Charlotte	AJ	11/24/00	6/1/01		ROF	1/1/01	6/1/01		IN	11/1/00	1/1/01
	Alaska	9/4/00	3/2/01	Hartford Crn	LS	10/27/00	3/1/01		MOE	9/1/00	1/1/01
	GF	9/16/99	8/15/01	Hastings	DIS	10/6/97		Little Rock	Alaska	8/26/00	1/15/01
Chattanooga	Galapago	8/26/00	10/31/01		MOE	12/5/00	6/12/01		CDS	11/18/00	1/14/01
	ITD	4/1/97	5/3/01		Trex	9/19/00	6/5/01	London BFI	E3D	5/1/00	5/01
	LB	5/3/96	5/3/01	Hong Kong	Wildfire	12/5/00	3/19/01	London ONT	Cyberwor	11/10/00	5/10/01
	MOE	10/1/00	3/31/01	Honolulu Con	AJ	10/18/00	2/19/01		Dolphins	9/8/00	3/8/01
Cheshire Oaks	E3D	6/00	6/01		Cyberwor	10/13/00	4/13/01		S&R	5/1/00	8/30/01
Chicago MSI	MJTMM	5/5/00	5/01		Extreme	8/18/00	8/17/02		TRF	10/1/00	6/1/01
Chicago NP	Cyberwor	10/6/00	4/5/01		Galapago	5/1/00	5/1/01	London SM	Wolves	8/10/00	6/30/01
Cincinnati	T40	11/24/00	3/9/01		S&R	5/1/00	5/1/01		BP	10/2/00	10/1/01
Cleveland	Amazon	11/1/00	4/1/01	Houston Edw	Trex	5/1/00	2/28/01		Cyberwor	10/20/00	10/19/01
	Dolphins	4/14/00	1/01		Cyberwor	10/6/00	4/5/01	Los Angeles CSC	Dolphins	10/20/00	6/30/01
Colorado Springs Cmk	Extreme	12/15/00			Trex	9/15/00	3/15/01	Los Angeles Sony	Cyberwor	10/6/00	4/5/01
	2/01			Houston SCH	DIA	1/18/93	7/12/02	Louisville	Amazon	10/7/00	4/6/01
Columbus COSI	Dolphins	12/15/00	5/31/01		DIS	7/30/94	7/12/02		Dolphins	7/1/00	1/1/01
	E3D	6/1/00	2/28/01	Hull	MTM	6/28/97	12/31/01	Lubbock	GF	11/17/00	3/14/01
Columbus Mar	Cyberwor	10/6/00	4/5/01		AJ	10/6/00	3/31/01		MOE	9/15/00	1/31/01
	Wildfire	9/1/00	3/1/01	Huntsville	Amazon	10/6/00	2/28/01	Lucerne	BP	5/1/00	2/28/01
Copenhagen	E3Dcc	12/1/00	12/1/01		Africa	11/15/00	1/15/01		Dolphins	11/1/00	4/30/01
	Solarmax	9/15/00	2/28/01		DIA	1/1/00	12/31/01		E3Dcc	10/00	1/01
Dallas Cmk	AlienAdv	12/1/00	4/30/01		DIS	10/1/98	12/31/01	Madrid	STTM	12/8/00	1/31/01
	Cyberwor	10/6/00	4/5/01		Dolphins	1/10/01	2/1/02		Dolphins	3/15/00	3/14/02
	S&R	5/1/00	5/1/01	Hutchinson	MOF	1/10/01	1/9/02		E3D	10/00	10/01
Dayton	SC	5/27/00	1/27/01		Everest	10/1/98	3/11/01		Extreme	6/22/00	6/22/01
Dearborn	Cyberwor	10/6/00	10/6/01		MJTMM	12/15/00	6/15/01		Trex	3/23/00	3/22/01
	Fantasia	11/19/00			TBAA	9/5/00	6/30/01	Malta	Everest	12/6/00	
	Trex	5/1/00	5/1/01	Indianapolis CMI	Amazon	11/10/00	6/10/01		Extreme	12/6/00	12/7/02
	Wolves	5/1/00	1/1/01	Indianapolis WR	AEK	6/20/00	2/27/01	Manchester UCI	Cyberwor	11/10/00	5/9/01
Denver MNH	AJ	10/3/00	3/31/01		Fantasia	11/1/00			DIS	11/10/00	11/9/01
	Dolphins	3/10/00	5/31/01		L5	5/1/00	8/15/01		Extreme	11/10/00	5/10/01
Dublin Reg	Cyberwor	10/6/00	4/5/01		MTM	5/1/00	2/27/01		LS	11/10/00	5/9/01
Duluth	E3Dcc	10/00	1/01		Supespee	5/1/00	12/31/01	Melbourne Imx	MOE	11/10/00	4/10/01
	GN	12/00	4/01	Irvine Edw	Cyberwor	10/6/00	4/5/01		AIWC	6/22/00	1/21/01
Dusseldorf NeUe	AEK	7/31/00	7/30/01		Dolphins	10/20/00	3/19/01		Alaska	10/19/00	3/31/01
	AlienAdv	1/18/01	5/1/01		ITD	5/1/00	12/31/01		ATSOT	8/21/00	1/31/01
	L5	8/26/99	8/25/01		RSATM	9/15/00	3/15/01		BP	6/15/99	1/31/01
Dwingeloo	Alaska	4/29/00	3/31/01		Trex	5/1/00	12/31/01		IN	11/15/00	1/31/01
Edmonton FP	Alaska	9/15/00	1/12/01	Jackson MS	Africa	7/4/00	1/4/01		MJTMM	11/3/00	
	AlienAdv	5/00	4/01	Jakarta	LS	6/5/00	6/4/01	Memphis Pink	Dolphins	11/4/00	5/1/01
	CDS	11/3/00	2/1/01	Jersey City	Africa	10/31/00	3/31/01		E3Dcc	1/12/01	2/28/01
	MJTMM	12/1/00	6/1/01	Kansas City Sci	E3D	11/10/99	4/01	Menlyn Mil	Trex	10/6/00	4/30/01
Edmonton SSC	AEK	2/18/00	2/18/01		GC	11/10/00	3/2/01	Mexico City Pap	Dolphins	10/1/00	5/31/01
	AJ	9/15/00	1/12/01		MOF	7/14/00	3/1/01		OMATS	1/1/01	8/31/01
	Wolves	9/1/00	6/1/01	Kansas City Zoo	MJTMM	9/1/00	1/31/01	Miami Imx	Cyberwor	10/6/00	4/6/01
Fargo	Everest	10/6/00	4/6/01	Kaohsiung	S&R	7/1/00	6/30/01		Dolphins	9/23/00	3/23/01
Fort Lauderdale	Cyberwor	10/6/00	10/6/01	Karlshamn	GC	9/1/00	9/1/01		MJTMM	5/5/00	1/01
	E3D	12/1/00	12/1/01		MOE	1/14/00	1/14/01	Milwaukee	MOE	10/28/00	5/1/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Mississauga FP	Cyberwor	10/6/00	4/5/01	Pitea	GC	6/3/00	6/3/01		LB	6/98	5/20/01
Mobile	ROF	9/20/00	6/1/01	Pittsburgh	Alaska	10/1/00	3/2/01		Trex	3/18/99	
Monrovia Krik	Wildfire	11/17/00	2/7/01		OG	7/30/00	4/6/01		UGs	4/7/00	3/01
Monterrey Mex	Amazon	9/2/00	2/7/01	Poitiers 870 3D	AlienAdv	2/1/00	2/1/02	Sioux Falls	OG	10/1/00	1/31/01
Montpellier Gau	BP	5/1/00	5/1/01	Poitiers Imax	GC	2/5/00	2/5/01		Whales	12/16/00	5/25/01
	Dolphins	11/1/00	10/31/01	Poitiers MC	FITS	2/5/00	5/2/01	Speyer Dome	AEK	8/18/99	2/17/01
	E3D	4/1/00	3/31/01	Poitiers Omni	Everest	2/5/00	2/5/01	Speyer Imax	RSATM	5/1/00	2/1/01
	OMATS	8/31/00	9/30/01	Poitiers Solido	Trex	2/1/00	1/31/03	Spokane	Extreme	12/15/00	6/01
Montreal FP	Cyberwor	10/6/00	4/5/01	Portland	MOE	11/1/00	6/30/01	Stockholm	AEK	3/1/00	8/30/01
	OMATS	8/15/99			Whales	10/1/00	2/1/01		Dolphins	10/1/00	3/31/02
Munich	AEK	5/1/99	1/31/01	Providence Imx	Trex	10/31/00	4/13/01		E3Dcc	5/00	3/01
	Extreme	4/12/99	4/01	Quebec	Dolphins	10/24/00	2/23/01		GN	9/00	1/01
	STTM	11/1/00	4/30/01		S&R	4/1/00	3/31/02		MJTTM	9/22/00	9/21/02
Myrtle Beach	Dolphins	3/10/00	3/01	Regina	Extreme	9/29/00	9/28/01		MOE	12/00	
	MJTTM	6/17/00	1/5/01		IOTS	9/30/00	2/28/01	Sudbury	AEK	5/1/00	6/30/01
Nagano Hot	Cyberwor	12/2/00	4/30/01	Reno Fleisch	GF	11/17/00	2/28/01		AJ	1/01	4/01
Nagashima	IOTS	9/6/00	2/28/01		Solarmax	9/15/00	5/5/01		GF	1/00	12/02
Nagoya OT	Galapago	9/30/00	3/31/01	Richmond SMV	AEK	1/13/01	4/27/01		MOE	1/1/01	9/1/01
Nashville Reg	CDS	10/20/00	2/1/01		AJ	9/16/00	1/12/01		OG	9/5/00	1/7/01
	RSATM	9/15/00	3/15/01	Roanoke	Trex	1/1/01	6/8/01		Trex	4/7/00	6/30/01
New Orleans	MJTTM	9/1/00	3/1/01		Africa	1/20/01	6/29/01	Sydney Imx	AIWC	6/22/00	1/21/01
	MOE	6/1/00	3/1/01		AlienAdv	7/00	2/01		AlienAdv	11/00	11/01
New Rochelle Reg	Cyberwor	10/6/00	4/5/01		ROF	11/24/00	6/29/01		CDS	12/24/99	1/31/01
New York Sony	Cyberwor	10/6/00	4/5/01	Rochester Cmk	CDS	10/20/00	3/1/01		MJTTM	9/15/00	3/15/01
	MJTTM	5/5/00			E3D	1/12/01	4/30/01	Syracuse	Alaska	11/00	2/01
Niagara	Niagara	7/1/86			Fantasia	11/23/00			Beavers	1/1/01	1/31/01
Norwalk	Amazon	1/12/01	6/14/01		ITD	6/1/00	6/1/02		Dolphins	9/6/00	2/01
	DIS	10/28/94	1/1/01	Rochester MSC	Dolphins	11/3/00	10/31/01		SupeSpee	9/1/97	6/30/02
	Everest	6/30/00	6/14/01		GC	1/00			TTL	12/1/00	12/31/01
	Galapago	9/29/00	1/11/01	Saint Augustine	Dolphins	10/15/00	4/15/01		Wolves	11/4/00	
	JI	9/28/00	1/11/01	Saint Louis Arch	GC	12/1/00	5/25/01	Taipei AM	AEK	7/1/00	6/30/01
	MOE	3/11/00	1/11/01	Saint Louis SC	AJ	1/15/01	5/3/01		OMATS	7/15/00	7/14/01
	OMATS	1/12/01	6/14/01		MOE	1/7/00	1/6/01	Taipei MCRC	AJ	7/1/00	6/30/01
	T90	11/20/98	12/31/03		TR	9/5/00	1/4/01		IOTS	7/1/00	6/30/01
Nyack Imx	Cyberwor	10/6/00	4/5/01	Saint Paul	Whales	9/8/00	1/4/01	Tampa MOSI	Amazon	11/17/00	5/24/01
Oakland	Solarmax	9/15/00	9/14/01	San Antonio	Wolves	10/1/00	9/1/01		DIS	11/1/98	
	TBAA	7/1/00	7/1/01	San Diego RHF	Wolves	1/12/01	5/12/01		MTM	9/1/00	3/15/01
Oklahoma City	Dolphins	6/1/00	2/01		AIWC	5/19/00	1/12/01	Tempe Imx	Cyberwor	1/31/01	7/30/01
	Everest	12/22/00	1/1/01		MTM	1/12/01	3/15/01	Tianjin	Niagara	1/1/01	12/31/01
	MOF	10/00	2/01		SupeSpee	3/1/99	2/28/01		Yell	1/1/01	12/31/01
Omaha	GP	10/1/00	4/1/01		Wolves	10/6/00	3/01	Tijuana	Amazon	6/3/00	4/2/01
	Trex	8/1/00	4/15/01	San Francisco Sony	CDS	11/15/00			Extreme	11/4/00	5/4/01
Omiya	CDS	11/1/00	1/31/01		3/1/01			Tokyo IMAX	MJTTM	9/2/00	3/2/01
Ontario Edw	Cyberwor	10/6/00	4/5/01		Cyberwor	10/6/00	4/5/01	Toronto FP	Cyberwor	10/6/00	4/5/01
	Dolphins	10/20/00	3/19/01		MJTTM	12/15/00	4/15/01	Toronto OSC	Cyberwor	11/10/00	5/3/02
	ITD	5/1/00	12/31/01	San Jose	BP	5/4/00	5/3/03		IOTS	1/28/00	7/15/01
	L5	5/1/00	12/31/01		CV	10/12/00	2/28/01		SE	3/6/98	3/31/02
	Trex	5/1/00	12/31/01		GC	6/1/00	6/1/02		SE	11/17/00	1/7/01
Orlando Muv	AEK	10/13/00	1/13/01		MJTTM	9/21/00	3/21/01	Townsville	Trex	4/21/00	3/14/01
	Cyberwor	10/13/00	4/13/01		MTM	5/4/00	5/3/03	Tsuruga	Cyberwor	1/1/01	5/31/01
Orlando SC	MOE	11/4/00	2/28/01		Niagara	6/1/00	6/1/02	Tulsa Cmk	Extreme	12/1/00	1/01
Osaka Sun	Cyberwor	12/1/00	5/31/01	San Simeon	Dolphins	12/10/00	5/01		ITD	6/1/00	6/30/02
Oslo	AEK	12/1/00	6/1/01		HCBTD				S&R	5/1/00	5/1/01
	Cyberwor	11/29/00	11/29/01	Sandton Mil	Dolphins	10/20/00	4/19/01	Valencia Edw	Cyberwor	10/6/00	4/6/01
	ITD	12/1/00	6/1/01	Sandy	AJ	12/15/00	3/15/01		Dolphins	10/20/00	3/19/01
	OMATS	5/1/00	2/1/01		Dolphins	11/10/00	5/10/01	Valencia Spn	BP	5/1/00	4/16/01
	STTM	11/16/00	2/15/01	Seattle PSC 1	AEK	10/31/00	4/30/01		E3Dcc	12/1/00	12/1/01
	Trex	4/12/00	10/11/01		Wolves	1/1/00	3/1/01		WABOS	5/1/00	5/31/01
Paris Geo	E3Dcc	7/00	7/01	Seattle PSC 2	Cyberwor	11/10/00	5/10/01	Vancouver Imx	Africa	9/00	4/02
	OMATS	11/10/99	2/1/01		Fantasia	11/24/00			Cyberwor	10/6/00	4/5/01
	STTM	1/20/01	2/4/01		Trex	5/1/00	3/31/01		MOE	12/00	6/01
	WAMnv	2/1/00		Seoul	AlienAdv	7/00	2/01	Vancouver SW	Solarmax	11/10/00	
Pensacola	Dolphins	3/10/00	3/8/01	Shenyang	GC	1/1/00	1/1/01	Vantaa	GF	9/1/00	8/31/01
	MOF	11/8/96		Shima	Discov	4/10/98	3/31/01	Vaughan FP	Cyberwor	10/6/00	4/5/01
Perth Imx	AIWC	6/22/00	1/21/01	Shreveport	MJTTM	11/11/00	5/11/01		Trex	5/1/00	2/12/01
	MJTTM	12/7/00	6/7/01		TRF	10/00	6/01	Victoria	CDS	9/1/00	
Philadelphia	AIWC	10/1/00	4/1/01	Singapore SC	CDS	11/1/00	3/1/01		Extreme	6/1/00	1/1/01
	Amazon	10/1/00	4/1/01	Sinsheim	HD	5/15/98			FOK	9/22/00	3/5/01
	Dolphins	1/15/01	7/15/01		ITD	5/15/98	5/20/01	Vienna	AJ	12/8/00	1/25/01
	Extreme	6/23/00	1/1/01		L5	10/26/96	5/20/01		AJ	1/26/01	4/5/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Villahermosa	BP	12/8/00	1/25/01	Warsaw IT	ITD	6/15/96	4/30/01	Woodridge Cmk	Everest	1/1/01	2/28/01
	Extreme	1/26/01	4/5/01		LB	6/96	4/01		Cyberwor	10/6/00	4/5/01
	Galapago	12/8/00	3/31/01		Trex	1/8/99	4/30/01		Galapago	6/23/00	6/22/01
	MOE	10/6/00	1/25/01		AEK	9/7/00	3/7/02		S&R	5/1/00	5/1/01
	MOF	10/6/00	4/5/01		BP	9/7/00	9/7/01		Yellowstone	11/1/99	10/31/02
	MWH	1/26/00	4/15/01		ITD	9/7/00			Yunelin Hsien 1	2/00	1/01
	STTM	12/8/00	4/6/01		RSATM	9/6/00	9/5/01		Zion	10/6/00	4/6/01
Virginia Beach	Everest	7/12/00	1/11/01	Wash NASM	MJTTM	5/5/00	7/01		ZC	11/1/00	4/30/01
	LS	11/1/00	5/31/01	Wash NMNH	AEK	5/12/99	12/31/03				
	Cyberwor	11/24/00	5/1/01		OO	9/12/00					
	EOTS	4/1/98	4/30/01	Winnipeg Imx	AJ	11/1/00	2/28/01				
	Imagine	4/1/98	4/30/01		CDS	11/1/00					

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OO	Ocean Oasis	2000	SFI
Africa	Africa: the Serengeti	1994	HMNS	ROF	Ring of Fire	1991	SMM
AIWC	Adventures in Wild California	2000	MFF	RSATM	Rolling Stones At the Max	1991	IMAX
AJ	Amazing Journeys	1999	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	3D
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SC	Storm Chasers	1995	MFF
AlienAdv	Alien Adventure	1999	3D	SE	Special Effects	1996	IMAX
Amazon	Amazon	1997	MFF	SI	Survival Island	1995	IMAX
ATSOT	Across the Sea of Time	1995	3D	SPC	Solarmax	2000	MSI
Beavers	Beavers	1988	SLC	SOLOE	Secret of Life on Earth	1996	IMAX
BP	Blue Planet	1990	IMAX	STTM	Ski to the Max	2000	WBF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SupeSpee	Super Speedway	1997	SLC
ChanJian	Chang Jiang: The Great River of China	1999	DTI	T40	Titanica (short)	1992	IMAX
CV	Cosmic Voyage	1996	IMAX	T90	Titanica (long)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D	TBAA	To Be An Astronaut	1992	DCI
DIA	Dream is Alive, The	1985	IMAX	TR	Thrill Ride	1997	SPC
DIS	Destiny in Space	1993	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D
Discov	Discoverers, The	1993	MFF	TRF	Tropical Rain Forest	1992	SMM
Dolphins	Dolphins	2000	MFF	TTL	To The Limit	1989	MFF
E3D	Encounter in the Third Dimension	1999	3D	UGs	Ultimate G's: Zac's Flying Dream	2000	3D
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	WABOS	We Are Born of Stars	1985	3D
EOTS	Echoes of the Sun	1990	3D	WAMnv	Water and Man (new ver.)	2000	XL
Everest	Everest	1998	MFF	Whales	Whales	1997	DCI
Extreme	Extreme	1999	EP	Wildfire	Wildfire: Feel the Heat	1999	PCI
Fantasia	Fantasia 2000	2000	BVP	WOC	Wings of Courage	1994	3D
FITS	Flowers in the Sky	1990	MC	Wolves	Wolves	1999	PCI
FOK	Fires of Kuwait	1992	IMAX	Yell	Yellowstone	1994	DCI
Galapago	Galapagos	1999	3D	ZC	Zion Canyon	1994	WCPI
GC	Grand Canyon: The Hidden Secrets	1985	DCI				
GF	Gold Fever	1999	SKF				
GN	Great North	2000	TVA				
GP	Greatest Places	1998	SMM				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HD	Hidden Dimension (aka FMHG)	1997	3D				
Imagine	Imagine	1994	3D				
IN	IMAX Nutcracker, The	1997	3D				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D				
JI	Journey Inside, The	1994	MFF				
L5	L5: First City in Space	1996	3D				
LB	Last Buffalo	1990	3D				
LS	Living Sea, The	1994	MFF				
MJTTM	Michael Jordan To the Max	2000	GSS				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MTM	Mission to Mir	1997	IMAX				
MWH	Majestic White Horses, The	2001	unk				
Niagara	Niagara	1987	DCI				
OG	Olympic Glory	1999	MEGA				
OMATS	Old Man and the Sea, The	1999	PPB				

January 2001 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
45	Cyberwor	10	Alaska	5	GF	2	ChanJian	1	MWH
34	Dolphins	10	AlienAdv	4	CV	2	FOK	1	OO
28	MOE	10	Galapago	4	DIA	2	GN	1	SC
25	MJTTM	9	Africa	4	IOTS	2	IN	1	SE
24	E3D	9	Amazon	4	Niagara	2	TRF	1	SI
21	Trex	9	GC	4	OG	2	WOC	1	SOLOE
17	Extreme	9	OMATS	4	RSATM	1	Beavers	1	T40
16	AEK	9	S&R	4	Solarmax	1	Discov	1	T90
14	CDS	9	STTM	4	Whales	1	EOTS	1	TR
13	BP	7	LS	4	Wildfire	1	FITS	1	TTL
12	AJ	6	DIS	3	LB	1	GP	1	UGs
12	ITD	6	L5	3	ROF	1	HCBTD	1	WABOS
12	Wolves	6	MOF	3	SupeSpee	1	HD	1	WAMnv
11	Everest	6	MTM	3	TBAA	1	Imagine	1	Yell
10	AIWC	5	Fantasia	2	ATSOT	1	JI	1	ZC

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

Adlabs Films Ltd. 35/38 Suren Road Andheri (East) Mumbai, 400093 INDIA Tel: +91-22-836-7705 Fax: +91-22-836-7727 www.adlabsfilms.com	Destination Cinema, Inc. DCI 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 www.destinationcinema.com	Graphic Films Corporation GFC 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103	James D. Stern Productions 676 N Michigan, Ste 3600 Chicago, IL 60611 USA Tel: 312-787-2205 Fax: 312-787-2208	Mugen Distribution MD 575A rue Hugues Laval, QC H7P 3K7 CANADA Tel: 450-963-3080 Fax: 450-963-4962	Oh-Gata c/o Japan Science Service Kitanomaru Koen, 2-1, Chiyoda-ku Tokyo, 102 JAPAN Tel: +81-3-3212-8781 Fax: +81-3-3212-8788 www.ohgata.org/
aGépro Cinéma 100 Rue de Sevres Boulogne, 92100 FRANCE Tel: +33-1-46 03 01 77 Fax: +33-1-48 25 86 17	Digital Projection, Inc. 55 Chastain Rd, Suite 115 Kennesaw, GA 30144 USA Tel: 770-420-1350 www.digitalprojection.com	Groupe 47 G47 42 ave de Bourbon, St. Gilles les Bain Ile de la Reunion, 97434 FRANCE Tel: +262 24 48 93 Fax: +262 24 49 99	JOH Film Entertainment, Inc. JQH 515 Post Oak Boulevard, Suite 225 Houston, TX 77005 USA Tel: 713-960-1293 Fax: 713-960-1450	Multi Image Productions, Inc. 8849 Complex Drive San Diego, CA 92123-1403 USA Tel: 858-560-8383 Fax: 858-560-8465	Openwheel Productions/ Stephen Low Company SLC 795 Carson Ave, Suite 6 Dorval, QC H9S 1L7 CANADA Tel: 514-633-6036 Fax: 514-633-6035
American Association of Museums 1225 Eye Street, NW, Suite 200 Washington, DC 20005 USA Tel: 202-289-9113 Fax: 202-289-6578 www.aam-us.org	Digital Theater Systems, Inc. 5171 Clareton Drive Agoura Hills, CA 91301 USA Tel: 818-706-3525 Fax: 818-706-1868 www.dtsltech.com	H5B5 Media AG Rosenheimer Strasse 145 F Munich, Bavaria 81671 GERMA- NY Tel: +49-89 4525 4741 Fax: +49 89 4525 4747 www.h5b5.com	Kieth Merrill Productions 5024 Sagan Ct. Cameron Park, CA 95682 USA Tel: 530 672 9899	Museum of Science and Industry MSI 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 www.msichicago.org/	Papalote Museo del Nino Av. Constituyentes 268 Col. Daniel Garza Mexico City, DF 11111 MEXICO Tel: +52-5237-17-00 Fax: +52-5237-17-70 www.papalote.org.mx
Argentine Productions 701 Washington Road, Suite 2 Pittsburgh, PA 15228 USA Tel: 412 341-6448	DreamWorks Pictures 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918	Heliograph Productions 4/26 Brigantine Street Byron Bay, NSW 2481 AUS- TRALIA Tel: +61-2-6680-8877 Fax: +61-2-6680-8250 www.hello.com.au/index.html	La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 www.cite-sciences.fr/	National Association of Broadcasters 1771 N Street, NW Washington, DC 20036 USA Tel: 202-429-5300 Fax: 202-775-3520 www.nab.org/	Perkin Elmer Optoelectronics 2175 Mission College Blvd Santa Clara, CA 95054 USA Tel: 800-775-6786 Fax: 408-565-0703 http://opto.perkinelmer.com/ index.asp
Association of Science- Technology Centers Inc. 1025 Vermont Ave. NW, Suite 500 Washington, DC 20005-3516 USA Tel: 202-783-7200 Fax: 202-783-7207 www.astc.org	Dunbartonshire Enterprise Loch Lomond Project Site Office Old Luss Road Balloch, G83 8QW SCOTLAND, UK Tel: +44-1389-721500 Fax: +44-1389-720603	Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4725 Fax: 713-523-4125 www.hmns.org/	Large Format Cinema Association 28241 Crown Valley Parkway PMB 401 Laguna Niguel, CA 92677 USA Tel: 949-831-1142 Fax: 949-831-4948 www.lfca.org	National Association of Theatre Owners 4605 Lankershim Blvd, Suite 340 North Hollywood, CA 91602 USA Tel: 818-506-1778	Primesco Communications, Inc. PCI 1200 McGill College, Suite 2210 Montreal, QC H3B 4G7 CANA- DA Tel: 514-874-9551 Fax: 514-874-9068 www.primesco.com
Avalanche Hunter, LLC PO Box 1392 Telluride, CO 81435 USA Tel: 970-728-6990 Fax: 970-728-6990	Eden Leisure Group Ltd. St. George's Bay St. Julians, STJ 02 Malta Tel: +356-376439 Fax: +356-341197 www.edenleisure.com	Ideal Entertainment 8787 Shoreham Drive #602 Los Angeles, CA 90069 USA Tel: 323-939-3399 Fax: 323-939-3009	Living Pictures Pty Ltd. 83 Frenchs Forest Road Seaforth, NSW 2092 AUSTRAL- IA Tel: +61-2-9949-5199 Fax: +61-2-9949-4977 www.livingpictures.com.au	National Geographic Films 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7000 Fax: 202-775-6590 www.nationalgeographic.com/ main.html	Principal Media Group Picture House 65 Hopton Street, Banskide London, SE1 9LR ENGLAND, UK Tel: +44-20-7928-9287 Fax: +44-20-7928-9886 www.principalmedia.com/
BBC Large Format Films BBC White City, Room 4502 201 Wood Lane London, W12 7TS ENGLAND, UK Tel: +44-20-8752-4406 Fax: +44-20-8752-6555	Equus Films 53-55 Brisbane Street Surrey Hills Sydney, 2010 AUSTRALIA Tel: +61-2-9281-1266 Fax: +61-2-9281-3269	Imax Ltd. IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com/	Loews Cineplex Entertainment Corporation 711 Fifth Ave. New York, NY 10022-3109 USA Tel: 212-833-6200	National Institute of Standards and Technology 100 Bureau Drive Gaithersburg, MD 20899-3460 USA Tel: 301-975-6478 www.nist.gov/	Productions Pascal Blais, Inc. PPB 1155 rue Wellington Montreal, QC H3C 1V9 CANADA Tel: 514-989-9772 Fax: 514-989-7018
Blackstone Films, Inc. BFI 5611 South Blackstone Avenue Chicago, IL 60637 USA Tel: 773-493-2951 Fax: 773-493-2951	Extreme Productions EP 5909 Third St SE Calgary, AB T2H 1K3 CANADA Tel: 403-263-6029 Fax: 403-263-6130	Imax Space Ltd. 45 Charles Street East, Ste 402 Toronto, ON M4Y 1S2 CANADA Tel: 416-960-4434	MacGillivray Freeman Films, Inc. MFF P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macgillivrayfilms.com/home.html	National Wildlife Productions 1100 Wildlife Center Drive Reston, VA 20190 USA Tel: 703-790-4077 Fax: 703-790-4076 www.nwf.org/nwf/nwp	Really BIG Film Corp. 423 S. Arnaz Dr. Los Angeles, CA 90048 USA Tel: 310-278-3202 Fax: 310-278-2215
Blue Mountain Film Associates, Inc. 44 Blue Mountain Church Road Saugerties, NY 12477 USA Tel: 914-247-0912 Fax: 914-247-0912	Gaylord Entertainment 612 Roanoke Place Franklin, TN 37064 USA Tel: 615-457-2308 Fax: 615-457-2999	Interlingual Distribution, Inc. IDI 9233 Burton Way, Ste 206 Beverly Hills, CA 90210 USA Tel: 310-550 0840 Fax: 310-550 8272	Media Technology Source, Inc. 10501 Florida Avenue South Minneapolis, MN 55438 USA Tel: 612-829-0161 Fax: 612-829-0166 www.mediatechsrc.com/	Newman Haas Racing 244 E. Palatino Rd Palatine, IL 60067 USA	Regal Cinemas 7132 Commercial Park Drive Knoxville, TN 37918 USA Tel: 865-922-1123 Fax: 865-922-3188 www.regalcinemas.com/
Buena Vista Pictures Distribution BVP 350 S. Buena Vista Street Burbank, CA 91521-1232 USA Tel: 818-567 5007	Giant Screen Sports GSS 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.giantscreensports.com	International Association of Amusement Parks and Attrac- tions 1448 Duke Street Alexandria, VA 22314 USA Tel: 703-836-4800 Fax: 703-836-4801 www.iaapa.org/	MegaSystems, Inc. MEGA 435 Devon Park Drive, 500 Bldg. Wayne, PA 19087 USA Tel: 610-225-7200 Fax: 610-293-3253 www.megasystem.com/	Nova Large Format Films 125 Western Avenue Boston, MA 02134 USA Tel: 617-492-2777 Fax: 617-787-7843 www.wgbh.org	Reuben H. Fleet Science Center P.O. Box 33303 San Diego, CA 92163 USA Tel: 619-238-1233 Fax: 619-685-5771 www.rhlfleet.org/
Cinesell Japan, Inc. CJI 1-9-15 Akasaka, Minato-ku Tokyo, 107-0052 JAPAN Tel: +81-3-3582-2691 Fax: +81-3-3589-3209	Goto Optical Manufacturing Co. GOTO 4-16 Yazaki-cho Fuchu-shi Tokyo, 183 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571	Iwerks Entertainment IWRK 4540 West Valerio Street Burbank, CA 91505-1046 USA Tel: 818-841-7766 Fax: 818-841-7847 www.iwerks.com/	MR-Film Auhofstrasse 70 Vienna, A-1130 AUSTRIA Tel: +43-1-876-8715 Fax: +43-1-876-8715	nWave Pictures 3000 Olympic Blvd. Santa Monica, CA 90404 USA Tel: 310-264-4268 Fax: 310-264-4271 www.nwave.com	Rigaud Production 19 rue de L'Eglise Puteaux, 92800 FRANCE

Directory, cont'd

Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11
Riverfront Park
North 507 Howard Street
Spokane, WA 99201 USA
Tel: 509-625-6600
Fax: 509-625-6630

Science Museum of Minnesota
SMM
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-4504
Fax: 651-221-9433
www.smm.org/

Sheridan Group
35 Bedford Street
Belfast, BT2 7EJ NORTHERN
IRELAND
Tel: +44-2890-244211
Fax: +44-2890-233946
www.sheridangroup.com/

Shindler Perspective, Inc.
P.O. Box 8633
Calabasas, CA 91372 USA
Tel: 818-223-8345
Fax: 818-223-8372

Showscan Entertainment Inc.
6033 West Century Blvd, Ste 400
Los Angeles, CA 90045 USA
Tel: 310-412-8464
Fax: 310-412-8656
www.showscan.com

SK Films, Inc. **SKF**
264-B Adelaide Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky East, Inc. **SEI**
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sony Pictures Classics, Large
Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Space Center
PO Box 533
Top of New Mexico Highway 2001
Alamogordo, NM 88311-0533
USA
Tel: 505-437-2840
Fax: 505-437-7722
http://abcc.nmsu.edu/~bwood/

Summerhays Films, Inc. **SFI**
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 858-674-6000
Fax: 858-674-6006

Super 70 Entertainment, Inc.
17885 133rd Way
Jupiter, FL 33478 USA
Tel: 305-663-9339
Fax: 305-663-9336

TAARNA Studios
305 de la Commune Ouest, Suite
100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844
www.taarnastudios.com

Texas Instruments
761 Nicklaus Drive
Plano, TX 75025-6123 USA
Tel: 972-575-2000

Tim Liversedge Productions
P.O. Box 236
Maun, BOTSWANA
Tel: +267-660 202
Fax: +267-660 827

Total Big Screen Distribution Pty
Ltd. **TBS**
119 Evans Street, Rozelle
Sydney, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

TVA International Large-Format
TVA
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Urban Land Institute
1025 Thomas Jefferson St., NW
Suite 500W
Washington, DC 20007-5201
Tel: 800-321-5011

Fax: 202-624-7140
www.uli.org/
Walt Disney Company
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

Westmorland Film Ltd.
Westmorland Place
Orton, Penrith CA10 3SB ENG-
LAND, UK
Tel: +44-1539-624511
Fax: +44-1539-624928

WGBH Enterprises **NOVA**
1964 N. Howe Street, Suite 3
Chicago, IL 60614 USA
Tel: 312-255-1370
Fax: 312-255-1372

White Mountain Films
165 East 80th Street
New York, NY 10021 USA
Tel: 212-249-6508
Fax: 212-794-2993

Willy Bogner Filmproduktion
GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673
GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
www.skilothemax.com

Wire Frame Films. Ltd.
110 Spadina Ave, Suite 801
Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

World Cinemax Productions, Inc.
WCPI
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

XLargo **XL**
108 bis rue Championnet
Paris, 75018 FRANCE
Tel: +33-1-42 59 56 26
Fax: +33-1 42 59 56 28

Classifieds

POSITIONS SOUGHT

Theater Director/ Consultant

Large-format industry professional with ten years' experience. I am looking for a challenging position as a theater director or other position managing 15/70 systems and theaters. I am also available for consulting.

I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

I'm proficient in the operation of many projection systems including IMAX 2D and 3D GT. Also Mark 1, QTRU, Sonics PSE, DTAC and various dubbers. Additional systems experience includes Iwerks 15/70 equipment and all ancillary systems.

I am willing to relocate worldwide. My current résumé is available upon request. Please reply to LFJobs@aol.com.

Sales/Marketing Representative

Sales/Marketing Representative in large format seeking position. I have been involved in the sales and marketing of cutting-edge entertainment technologies to include: large-format simulation and specialty theatres, large-format post-production services,

3D (stereoscopic) film and video technologies and services. Related services I have represented include: video post-production sales, sales of a cutting-edge recording process, and sales of an innovative motion picture film protectant. I was directly involved in the development of a disposable and still utilized large-format 3-D glass design, have supervised stereoscopic video post-production sessions and video projection setup, consulted to a DGA-sponsored 3D seminar.

Most recently I represented an emerging large-format post-production facility and conducted a research study of the marketplace – as well as fielding potential bookings for that company.

I consider myself to be a solid team player, thrive on challenging positions, and am quick to recognize emerging trends in entertainment. If interested in contacting me directly or reviewing my résumé, please contact me by email at jkrisvov@hotmail.com or by telephone: (818)708-3643. Serious inquiries only. Los Angeles area.

POSITION OPENINGS

LF Projector Salesperson, Wayne, PA

Premier provider of 8/70 projection systems seeks dynamic salesperson to join growing sales team. Experience/

knowledge of LF technology desirable. Competitive salary and benefits. Relocation is not required. Please send résumé with salary requirements to:

Cathy Neifeld
MegaSystems
435 Devon Park Drive
Building 500
Wayne, PA 19087
or via fax: 610-225-7258
or e-mail:
cneifeld@megasystem.com.

Classified Advertising is accepted in the category of Employment.

The rate for organizations wishing to post job opening announcements is US\$0.50 per word.

There is no charge for individuals to post an ad in the "Position Sought" category.

LF Examiner SUBSCRIPTION ORDER FORM

Enter my one-year subscription (11 monthly issues) to LF Examiner for US\$327. (\$US377 outside North America).

I understand that if at any time I am not completely satisfied I can receive a refund of my full subscription price.

☐ Bill me

☐ Visa

☐ Mastercard

☐ AmEx

☐ Check

☐ Purchase Order

Credit card account: _____ exp _____

Name (please print) _____

Title _____

Company _____

Phone number _____

Address _____

Fax number _____

City _____

State/Province _____

Zip/Postal Code _____

Country _____

E-mail address _____

LF Examiner • 5430 Lynx Lane • #223 • Columbia, MD 21044 USA • (410) 997-2780 • Fax: (410) 997-2786 • orders@cinergetics.com

SHORTS

Imax blasts *Haunted Castle*

When nWave Pictures' *Haunted Castle* premieres at multiplex LF theaters next month, it will be the first purely commercial LF film offered exclusively to commercial theaters. Although most North American multiplex LF operators have booked the film, **Imax Corporation's** owned and operated theaters won't be among them.

After nWave held fine-cut screenings in Los Angeles and New York in November for invited exhibitors (including Imax), Imax faxed a memo to theaters criticizing the film for "depict [ing] torture and violence." The letter, signed by **Mary Pat Ryan**, president of Imax's Network Group, advised theaters showing *Haunted Castle* to post warnings to viewers about its content. She went on to caution that Imax might in future exercise provisions of its system lease agreement to prohibit theaters from showing films it feels would "diminish the value of the IMAX brand."

On the 1570.com Web site (where Ryan's fax had been posted by an anonymous recipient) nWave president **Ben Stassen** fired back that "*Haunted Castle* is a commercial film that timidly (we are talking PG here) tries to appeal to the traditional 35mm movie going audience. If this film is degrading to the brand, then why did [Imax] sell 3D systems to commercial exhibitors in the first place?" He added that some changes are being made in response to test screenings and that the company had always intended to submit the film for an MPAA rating. (The full text of Ryan's letter and Stassen's response is at www.1570.com/discus/

messages/6/380.html.)

Other posters to 1570.com criticized Imax for threatening censorship. And in a letter to Ryan that LFX has obtained, the officers of **Euromax** said, "It is of great concern to us that Imax should try and use its position in the industry to influence theaters' programming decisions, and in the process harm one of its few competitors."

that the shopping center in which the theater was located was not meeting its visitorship goals, and that many people who did come were tourists already familiar with IMAX theaters. The lack of a destination film on Ireland, which had been planned before the theater's opening, was also said to have hindered the theater's popularity.

The Belfast-based **Sheridan Group**, which developed the Dublin theater as its first LF project, is planning two more IMAX theaters, one in Belfast and the other in Bournemouth, England. Construction of the Belfast theater is complete and it is set to open in the spring. The Bournemouth theater has hit some undisclosed snags, but will probably open later in the year.



Stephen Low, in car, with friends and colleagues at his 50th birthday party.

In an exclusive interview with LFX, Ryan defended the memo, stressing that it was "in no way an action against nWave." She said she had gone into the screening "wanting to like" *Haunted Castle*, but came out thinking that consumers would feel it had "gone too far." While granting that perceptions of the IMAX brand will evolve, Ryan said that customers today see IMAX as family-friendly, and don't yet expect the level of violence she had seen in the fine cut of the film.

Dublin, Ireland, IMAX closes

The **Sheridan IMAX Theatre** at the Parnell Center in Dublin, Ireland, closed in October after slightly more than two years of operation. Sources familiar with the venue say that its main problem was

We should all have such friends

Director **Stephen Low** celebrated his 50th birthday on Dec. 14, but in September his **Openwheel Productions** partners **Goulam Amarsy** and **Pietro Serapiglia** threw a surprise party for him at the St. Lawrence Yacht Club in Montreal. About 100 friends and colleagues attended, including Low's father **Colin** and brother **Alex**, and such LF industry players as **Imax Corp.** co-founder **Robert Kerr**, director **David Douglas**, and consultant **Peter Crane**.

During the dinner, Low was given a driving helmet signed by racing legend **Mario Andretti**, who had done most of the POV camera work for Low's 1997 LF film, *Super Speedway*, shooting from a

(See **SHORTS** on page 18)

Courtesy of Openwheel Productions Inc.